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Cultural Affairs and Sport

contents | inhoud | iziqulatho

news | nuus | iindaba

- 2 libraries | biblioteke | amathala eencwadi
- 4 miscellany | allerlei | iincwadi ezahlukeneyo
- 5 impact stories | impakverhale | amabali empembelelo

the arts | die kunste | ubugcisa

- 6 **FW Murnau:** the genius silent filmmaker who developed the cinema into an art (Part 2) Robert Moul

milestones | mylpale loluncwadi | iziganeko ezibalulekileyo

- 12 **Commemorating Durbanville Public Library's 120-year history (1904-2024)** Ashton Assure

genre | uhlobo loluncwadi

- 16 **Keeping a finger on kids' feelings** Nomonde Ngqoba



reviews | resensies | uphononongo

- 22 **Book reviews** Compiled by book selectors

workroom | die werkkamer | igumbi locweyo

- 30 **Establishing and maintaining a vibrant book club: a step-by-step guide** Yvette Herbst
- 36 **The wonder of Wikipedia** Ingrid Thompson

spotlight on SN | kollig op SN | ukhanyiselo eSN

- 40 **Latest arrivals at Central Reference (SN)** Sandra Kingswell

ON THE COVER

Muizenberg's matchless air

Nestled in the corner of the False Bay coastline and serving as a halfway thoroughfare towards Simon's Town, contemporary Muizenberg has evolved into a prime holiday destination. What started as a cattle post in 1673 and transformed into a military station of the Dutch East India Company in 1743 under the command of Sergeant Wynand Willem Muijs, from which the town's name originated – is today a popular seaside resort.

In the decades that followed after the Battle of Muizenberg in April 1795, when scattered remnants of cannonballs could still be found, the town grew exponentially in size. During and after the Anglo-Boer War of 1899-1902, thousands of British Imperial soldiers sought relaxation on the beaches of Muizenberg.

Visitors were enchanted by its scenic beauty. Author Herbert Tucker hailed

Muizenberg for its health-boosting qualities and what he described as its 'matchless air'— the 'strong and steady stream of the cool sea breeze [that] seems not merely to fill our lungs but to sweep through our whole being', eventually leading to '...the supreme cure for body and mind and soul'.

Over time, Muizenberg's popularity sparked the development of the town itself with the first bus service in 1902 and a railway line (as indicated on the photograph) being connected to the major stations across South Africa. On the shore swimming facilities and a pavilion nicknamed the 'Snake Pit' were constructed.

Yet, an addition that was to become the centrepiece of the tourist attractions in Muizenberg since the 1820s are the beach huts, or small wooden houses, painted in an array of bright colours. Private and older Victorian bathing machines, all with four wheels to be conveyed to the sea and allowing for more privacy to women, were to be used until 1901,

after being turned into stationary municipal huts. These huts were ideal as changing rooms and shelter from the heat of the sun. Today the beach huts remain something to behold for artists, photographers and everyday visitors. However, what mattered most to Tucker's recollections of Muizenberg remains to be its natural scenery and 'sunset glory of its sea and far shores... quenched in grey gloom, and the lingering glow above [as] its dark hills fade into purple twilight'.

The **Cape Librarian** extends its gratitude to the Western Cape Archives and Records Service (WCARS) for making available its rare collection of vintage photographs for the cover images of the magazine in 2024.

Picture credit: R1122 View of Muizenberg

In a year where South Africa will enter into what will arguably be its most impactful election since the advent of democracy 30 years ago, by the same token our libraries have a critical role to not only transform themselves to stay relevant, but help shape our society of the future.

To this end, if our libraries were to embark on some sloganeering, the tagline would be *beyond books*.

Specifically, though, the concept at hand is digital literacy, which by its most essential definition pertains to knowing how to find what you need online. That includes using search engines, understanding how AI works and making the most of online resources. But it's not just about finding stuff — it's also about being able to discern the trustworthiness of content.

Here's another catchy concept: libraries are like superheroes in the quest for digital literacy. They're not just about books anymore — they're places where communities can learn how to navigate the digital world, free from the shackles of their circumstances.

Right now, this closing of the digital gap is our libraries' highest calling. Access to technology and the internet remains a privilege rather than a right in many communities. They are already laying the foundations for future success through the provision of computer and internet access. For individuals lacking such resources at home, libraries are essential portals to knowledge and opportunities as providers of equal access.

That's just the beginning. The next step is the establishment of a responsible cyber citizenry, whereby all users are empowered to act responsibly and ethically in the online world — effectively a utopian version of what social media is today.

Remembering the words of Augustine Birrell ('Libraries are not made; they grow') and Carl T Rowan ('The library is the temple of learning, and learning has liberated more people than all the wars in history'), the building blocks for a better future are in place.

From hope springs faith. And from faith? Miracles.

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Editorial policy

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libraries | biblioteke | amathala eencwadi

Hermon learners get a free snip and a story

For the opening of the school year, **Hermon Library** came up with an initiative to invite school learners for a free haircut and hair braiding. Many children in rural areas and surrounding farms cannot afford to visit a barber. So I reached out to Juliet Witbooi from Saron, who did not hesitate to help me. She then contacted all the barbers in Saron to volunteer and support our library's initiative. Before the barbers arrived, I treated all attending learners to the story of *Raponsie*, *was jou hare* to highlight the importance of clean hair. Many thanks to Juliet Witbooi and the other helpers from Saron for their assistance with this initiative. We assisted more than 64 learners in total. Four boys had walked eight kilometres from a surrounding farm in the blazing heat just for a haircut. In recognising the magnitude of the need, I aim to turn this into an annual project in future.

Hildegard Adonis, Herman Library



Huguenot Square gets the (learner) wheels rolling

On 23 and 24 February **Huguenot Square Library**, in collaboration with The Drive Company, facilitated another learner's license class.

The two-day event included a comprehensive guide on road rules and safety by the instructor, Haniiff, followed by a mock driving test. The best part of this initiative was that it was offered free of charge, ensuring that all community members had access to the service. We are grateful for The Drive Company for their continued assistance and hope to have them on board again when we repeat the programme in April.

Cheryl Petersen, Assistant Librarian: Huguenot Square Library



Huguenot Square heats up the back-to-school action

We had an absolutely amazing start to the new school year. On 15 January our library hosted a back-to-school programme for the children of Belhar.

Captain Agulhas from Belhar SAPS and Hier kom ons ontwikkelende organisasie were on hand to encourage and motivate the young ones. The highlight of the day was also Captain Agulhas who brought her Drill Squad to perform before the event started, which piqued the interest of many children. The children also had a blast participating in various back-to-school activities and each of them received a stationery pack. The boys were even treated to free haircuts!

We would like to express our heartfelt gratitude to Captain Agulhas and her team, as well as the generous barber, Emile Cooper, who donated his time and services to the community of Belhar.

Well done to our staff member, Jeandre Anthony, who assisted with the haircuts. We are also grateful for all staff who lent their capable hands to assist with the smooth running of the programme, as well as the security personnel on duty.



Captain Agulhas brought her Drill Squad to give a demonstration

Cheryl Petersen, Assistant Librarian: Huguenot Square Library

Valentine's Day at Goudini Library



Our theme for February in our Junior Side was Book Love. We decided to combine World Read Aloud Day and Valentine's Day. We had 21 learners attending, and each child was given an opportunity to read aloud from a book they individually chose. Afterward, each child received a certificate for their Super Reading and a sweet. We also celebrated Valentine's Day by having a 'Pop a balloon and receive a gift'. Each balloon that they popped, had a number and they then received the gift with the same number on it. The users (old and young) really enjoyed this special activity we held for Valentine's Day.

(Breede Valley Municipality, [facebook.com](https://www.facebook.com/bvmunicipality))

Swellendam World Read Aloud Day



For World Read Aloud Day on 7 February, **Swellendam Library** staff dressed up as their favourite storybook characters and visited schools in the municipal area to read to the little ones. Staff from **Archbishop Desmond Tutu** (pictured above) created a reading path where the story, **Verlore katjie**, written by Stacey Fru, was printed and placed on the town's lampposts in Afrikaans and English. Passersby were also informed of the various services offered by the libraries.

Reflections on my fieldwork at George Public Library



Libraries are a collection of a diversity of information resource materials, from physical copies to digital copies – for use by the public. During my period of fieldwork, my goal at the library was to be part of every activity and duty in serving the public.

From 8 to 20 January, I spent a total of 80 hours under the supervision of the library manager, Rachel Williams. During that period I engaged in several

tasks, such as checking patrons' resource materials in and out, shelving children's and adult books, catalogued books, assisted with interlibrary loans and built a display for Thesaurus Day with the help of the reference librarian. – all to familiarise myself with duties I have studied to fulfil one day by myself.

I was honoured to be led by such a kind and well-educated woman; which was a great advantage for me because she had all the knowledge and experience that I needed as a first-timer in library fieldwork.

Rachel always made sure I was comfortable and taught me almost everything from how libraries should function to how they are managed. What I liked the most was that she was open with me about both the challenges that libraries face, as well as the positive impacts they are having on their communities.

George Library itself is well organised and the staff fulfil their duties accordingly. Not once did I hear staff complaining and everyone did what was expected of them. Patrons looked happy about the service they received.

I would like to thank Rachel Williams for welcoming me into her library and teaching me everything I needed to know. I can now say my skills have been upgraded owing to all the activities I have participated in. It was an honour to have this experience at George Public Library and I hope the initiative continues for the benefit of future students as well. I am now looking forward to completing my journey as an officially qualified librarian when I finish this year of study and serve people with the information they require.

Daisy Tapfuma, Bachelor of Library and Information Science student: University of the Western Cape

Library Service conference highlights innovation for the future of libraries

The Western Cape Library Service hosted the annual two-day library managers' conference from 29 February to 1 March at the Protea Cumberland Hotel in Worcester.

The training covered a wide range of topics including reviewing the draft library legislation, investigating the new library service model, effective financial management of library budgets, guidelines for satellite and depot public libraries, guidelines for dual-purpose libraries on school property; monitoring visits at libraries in the Rural Regions and new SLIMS developments including progress on the South African Library for the Blind Project and YearBeyond programme. The group also discussed the importance of library service outreach programmes as a focus. Library managers had an opportunity to showcase their out-of-the-box community outreach programmes.

The Rural Library Connectivity project (RLCP) was acknowledged for its positive impact on communities. The RLCP project team emphasised the importance of document handling and for public libraries to take accountability, ensure safeguarding of ICT assets; and maintaining accurate records to enhance the efficiency and effectiveness of ICT equipment management.

In closing, Pieter Hugo, Deputy Director: Library Service, highlighted that libraries should not lose focus of their



Conference delegates enjoyed insightful presentations

core business functions and continue to be the centre providing in the information needs of its community with the expanded focus to collaborate with the municipality, NGOs and businesses to reach more members of the community.

Carmen Lucas, Deputy Director: Municipal Support Services

DCAS supports reading along initiative at taxi rank

Every year on the first Wednesday in February, we celebrate World Read Aloud Day. This day is dedicated to promoting reading for pleasure, enjoyment of the written word, and literacy across all age groups.

World Read Aloud Day was a great success at Gugulethu Taxi Rank thanks to the collaboration of the National Library of South Africa, the Department of Cultural Affairs and Sport (DCAS), the Expanded Public Works Programme (EPWP), and the City of Cape Town Municipality. People were excited to learn more about the day and were quite curious about what it was all about. The students at Oscar Mpetha High School were proficient readers of both English, Afrikaans and isiXhosa books and read enthusiastically and with pleasure for the passengers, street sellers and everyone who attended.

The National Library of South Africa declared, 'Let's stop everything and gather around and read. For this day only let's take a book and read for one another. Reading is fun and informative. Let us normalise reading for those around us.'

Kufundwa ngamava, an isiXhosa book, was read aloud to the taxi passengers by writer Fikile Magqashela. The **Nyanga Library** and **Gugulethu Library** have also taken time to read for the audience.



Learners from Oscar Mpetha High School along with their teacher and the Nyanga Library team

In addition to giving free books to those who were interested in reading, DCAS expressed gratitude to everyone who attended the programme and encouraged the culture of reading to all community members.

DCAS Communications

Bathandi, babhali, bafundi besiXhosa, sihlaba ikhwelo kuba ikhwelo lityala. Sicela nithumela amabalana, amanqaku, nako nakuphi okunokuphucula, kufundise, kwazise, kukhulise, konwabise kuphinde kukhuthaza ukubhalwa nokufundwa kolwimi lwesiXhosa. Sikhuthaza ooSozilwimi ukuba imisebenzi yabo yophando eshankathelweyo ngesiXhosa ingangeniswa nayo ukuze ipapashwe njengenqaku eliyakufundwa luninzi lwabantetho isisiXhosa nabanqwenela ukusifunda.

impact stories | impakverhale | amabali empembelelo



Ashton: Dít is nou vir jou 'n biblioteek!

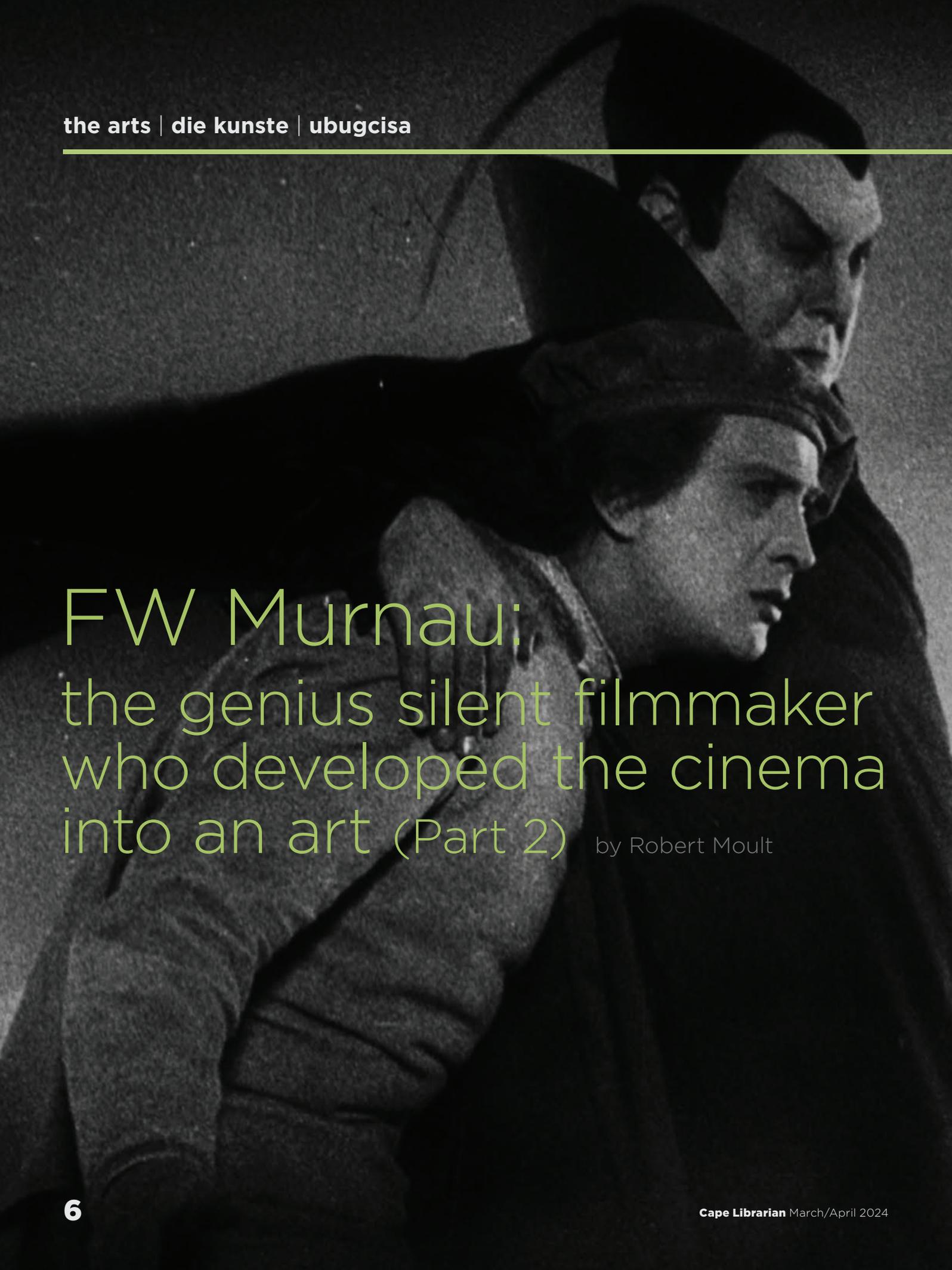
Ek en my dogtertjie was al in vele biblioteke maar **Ashton Biblioteek** oortref hulle almal. Daar is boeke te kies en keur. Veral die kinderliteratuur dek so 'n wye verskeidenheid dat die jongspan baie genotvolle ure kan spandeer om nét die regte keuse huis toe te neem.

Die mees oorspronklike 'tema-mure' word baie kreatief ten toongestel; 'n mens waardeer opnuut al die ure wat die personeel daaraan bestee. Oor die personeel kan ek dae lank gesels en hulle die lof toesing wat hulle verdien. Vriendelik, behulpsaam, bekwaam en nog ekstra gaaf ook daarby.

Ashton Biblioteek is voorwaar 'n groot aanwinst vir die dorp en ook die hele Langeberg omgewing. Welgedaan aan al die personeel, ons waardeer julle.

Giani Swart, Stormsvlei





FW Murnau:
the genius silent filmmaker
who developed the cinema
into an art (Part 2) by Robert Moult

Part one was published in the January/February issue of the **Cape Librarian**.

FW Murnau was a demanding artist and obsessive in his quest to advance the art of cinema, that, in his lifetime was largely seen as a crude entertainment form for music halls. His love of art pushed him to continuously create more out of the then-new medium. He was aloof and appeared arrogant — perhaps because he was nearly seven feet tall. He was known to have an impish sense of humour lurking beneath his icy exterior. Many remarked he could be very considerate to those who worked with him. He was also fortunate that he could call on cinematographers like Fritz Arno Wagner, Karl Freund, Carl Hoffman; set designers such as Rochus Gliese, Robert Herlth, Walter Rohrig and Hermann Warm — all of whom were amongst the best in the world. All did brilliant work with other German film directors but it is significant that they did their best work with Murnau.

Erich Pommer, a visionary producer, with hyper-inflation and other threats to the viability of his projects — had to rein in Murnau at times during a production. Pommer also wanted to develop the Murnau/Mayer partnership. He was rewarded when he had Mayer and Murnau teaming up with the top lead actor, Emil Jannings — for three masterpieces.

First though, Murnau worked with Thea von Harbou to birth the charming **Die finanzen der GrossHerzogs (The Grand Duke's finances)**, that showed Murnau's lighter side. Because it is not seen as one of his classics although features some brilliant location shots from Karl Freund; excellent sets by Rocchus Gliesel; a strong performance by Alfred Abel as well as Murnau's customary meticulous direction — it is nonetheless worth watching.

Pommer had a film with a screenplay by Mayer that concluded a collaborative trilogy with fellow German expressionist filmmaker Paul Leni. However, the two quarrelled and Leni left, which gave Pommer the opportunity to appoint Murnau as the replacement. So, the dream team was now fixed — Murnau, Mayer and Jannings — in the boldest silent film yet made (1924). Up to this point the camera was solely fixed on the tripod. This limitation always bothered Murnau and Mayer wanted to expand his screenplay skills with innovation being the major driving force behind the film. Both of them created a film with only one title card — then a requirement for the audience to follow easier.

Murnau and Mayer demonstrated one could create an engrossing film without them, which was a revolutionary approach in itself back then. That was not all Murnau, as cinematographer Karl Freund moved to liberate the camera from the tripod. Audiences were stunned to find that they were going down a lift from the perspective of the lead character: the birth of the dolly shot. Freund was a portly man and he attached a camera to his stomach and cycled through the set and extras taking extraordinary images in the process. It was the first time that a film was shot from the perspective of a character — the objective being replaced by the subjective.

The film in question was **Der letzte Mann (The last laugh)**. It stunned audiences everywhere. They were amazed by the camera moving freely and adding perspective to the narrative. It was largely a one-character film and it is significant that Jannings, a big man, did not appear oversized as the doorman. It was also a perfect blend of expressionism and *Kammerspiele*, but lacked the location shots that characterised **Nosferatu** and **Die finanzen der GrossHerzogs**.

It was a studio film, but at a staggering level and its many effects made it a very impressive endeavour. There was criticism of its happy ending. Because of **The last laugh's** considerable budget, Pommer needed this film to be a box office hit and attract American audiences that famously appreciated happy endings. Despite his protests, Murnau obliged although they conceived a very unlikely ending that could be seen as mocking.



FW Murnau and cinematographer Karl Freund (with head under cloth) capture a shot of Emil Jannings in **The last laugh** (1924)

Jannings' larger-than-life performance counterbalanced the slight and added to the remarkable character study of the doorman and significance of uniform in German society. Jannings then appeared in **Tartuffe**, Murnau's take on Molière's classic 17th century play.

Again, Pommer produced and along with Jannings, Murnau, Mayer and Freund — the considerable acting talents of Werner Krauss and Lil Dagover were on board. Murnau created a film within a film which had a contemporary feel that added to the theme of hypocrisy. It was nowhere as spectacular as **The last laugh**, with the camera more static and more title cards added as one might expect, the play was presented in more cinematic terms and did not feel like a theatre production.

Freund this time focused on close-ups and Jannings's face was shot to show all the ugliness of Tartuffe, a hypocritical opportunist and thief who manipulates the hapless Orgon

(Krauss) to give up all his wealth, but Elmire (Dagover) thwarts his efforts. The lighting of the film and the chiaroscuro effects shot through gauze give it a misty and curious look. In recent years **Tartuffe** has become one of Murnau's most acclaimed films, whereas some 50 years ago it was nearly forgotten. It also illustrates that by 1925 Murnau had few contemporaries able to match him for deft use of lighting and symbolism.

The following year Murnau made his final German film, and it was an even bigger production than **The last laugh**. Jannings again starred, along with Gosta Ekman and a complete newcomer in Camilla Horn portraying the lead roles. Murnau was creating a stir in Hollywood and for a while it seemed top star Lillian Gish was going to get the role of Gretchen. However, nothing came from it and Murnau felt the inexperienced Horn was ideal. He was proved right, for she had the right

vulnerable presence for the doomed Gretchen. The film was **Faust**.

Ekman played Faust, a man who sold his soul to the devil to get his youth back, but which comes with a high price. Jannings played Mephistopheles and it suited him to a tee: a big, dominant performance. Freund was not available but another brilliant German cinematographer, Carl Hoffman, moved in behind the camera. Mayer was not involved either. The screenplay was written by Hans Kyser. Herlth and Rohrig were responsible for the formidable set and art production — arguably their finest. This was an expressionist masterpiece by all concerned. The scale of this production showed how far German cinema had come from the days of **Caligari**.

One of the most memorable scenes is where Jannings towers over the medieval town wearing a gigantic coat and a pestilent cloud engulfs all before him, killing many.

Murnau's love of art history immediately comes to mind with various references from these images. Equally memorable is the carpet ride Mephisto takes with the now-youthful Faust as one of the highlights of the silent era. The models created by Herlth and Rohrig, together with Hoffman's camera — made for a truly remarkable journey. One is fully aware throughout that these are models at work without a hint of realism — but it's unforgettable and typifies expressionist art. It is a sad tale and the suffering of the innocent Gretchen is heartrending, which interestingly contrasts with the strong sexuality expressed by the Faust/Gretchen relationship.

Murnau creates the redemption of Faust who realises he has been duped by Mephisto when he regains his old age and joins Gretchen on the funeral pyre, where she recognises the now-old Faust and lovingly accepts him,

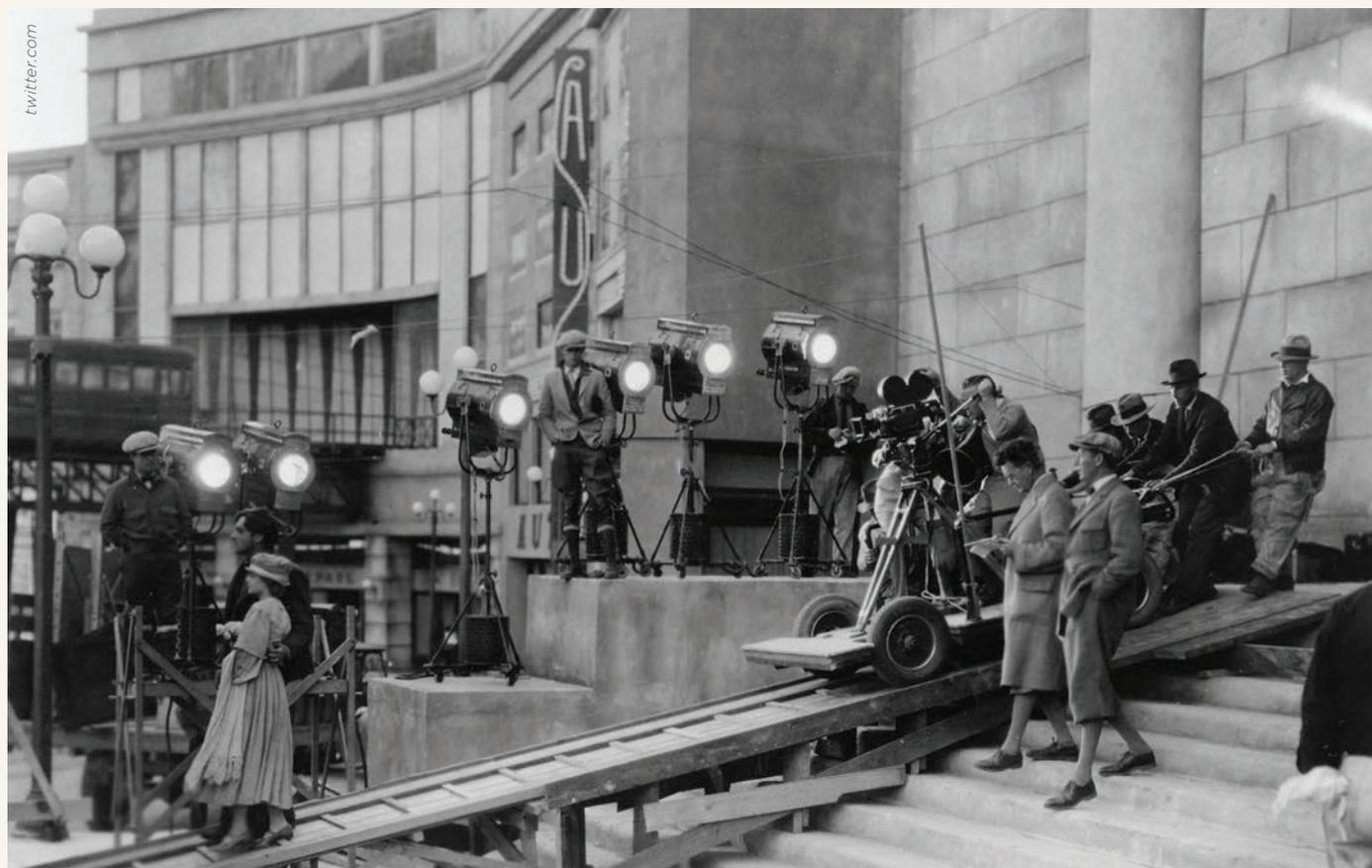
despite his betrayal. The coda has the angel triumphing over Mephisto with the word 'love' appearing over the sun's rays. The expressionist movement had clearly reached its zenith and German film began to adopt more realistic influences.

Murnau was now on his way to Hollywood. William Fox (founder of the eponymous entertainment corporation) was so amazed by **The last laugh** that he was determined to employ Murnau, whatever the cost. He offered Murnau complete artistic control and an unlimited budget and choice of cast. This was totally unprecedented, but not wholly altruistic, as Fox was looking for an artistic masterpiece that would enhance his studio's reputation which up to then was as a maker of mere escapist fare.

Murnau naturally agreed. The result was **Sunrise — a song of two humans**, which did not disappoint. He brought

over Mayer to write the screenplay from a novel by German author Herman Suderman (the town and city in which it is set are never named) as well as Gliese, responsible for the astonishing art direction this film is justly famous for. The cinematography was by Charles Rosher and Karl Struss. Everything about the production shows what an unlimited budget can do with a genius at the helm.

The plot is pretty simple, but what Murnau and his crew did with it is incredible. The chief characters are a husband, wife and the woman from the city never named — but each magnificently reflected by the production. The woman in the city, a femme fatale that always appears in black, while the wife has a lighter, more innocent image. The husband is torn between the woman from the city cold's manipulation and love for his wife. He is riddled with guilt in his attempt to



Behind the scenes on the set of **Sunrise — a song of two humans** (1927)



A scene from **Sunrise** (1927)



murder his wife (Murnau had the actor George O'Brien wear lead boots in some scenes to illustrate his anguish).

The famous marsh sequence is entirely shot in the studio and appears utterly realistic. The dolly sequence of the man meeting the femme fatale is extraordinary in the detail of the reeds, lake and the Caspar David Friedrich-like moon. This is soon followed by an amazing sequence whereafter the man's failed murder attempt on the canoe is followed by a spectacular scene using back projection of a tram journey from the lake to the city, while the wife and man are very much in contemplation of what had just occurred.

It is utterly remarkable and shows how silent cinema overcame its limitations. The viewer sees them reconciling; and from the idyllic rural town we end up in a bustling city with incredible attention to detail. The wife appears to be liberated by what the city offers and the man feels increasingly comfortable as the marriage is being reconciled. The massive set is truly effective in making the reconciliation believable. The traffic scene with its hustle and bustle, in which the pair is stranded in the middle of the road for a brief moment, is equally excellent. The restaurant they go to is huge and apparently Murnau used dwarves to create its substantial effect, although it is not noticeable. The fairground is full of detail and makes an interesting comparison to Fritz Lang's **Metropolis** made in the same year, which was as big as **Sunrise**.

By now the couple have rekindled their relationship and on the return journey, they encounter a storm. While crossing the lake, the canoe capsizes and the wife (Janet Gaynor) goes missing. The husband returns to the shore and summons the townsfolk to look for her. The woman from the city (Margaret Livingston) senses her opportunity, but this time the man fights back and rejects her. As his wife is found, the man ceases to harm the femme fatale.

It is a staid plot but such is the skill, vision and detail to make this the greatest silent film ever made. It can be re-watched many times and still amazes with its skilful art. The very first Academy Awards ever saw this film net a trio of Oscars: best cinematography; best actress — Gaynor — and a special Oscar for 'unique and artistic picture'.

It was significant that **Wings** was voted best picture and performed well at the box office. Despite the dazzling skill Murnau showcased in **Sunrise**, it did not appeal to American audiences. It was the turning point of Murnau's fortunes, as well as the introduction of sound into films from 1927 — the year of **Sunrise** — that changed everything.

Murnau contracted to Fox to make **4 Devils** (a film about trampoline artists), which, while having no sound in its original form, was released with a soundtrack that was against the wishes of its director. The film was never released and has become the holy grail of lost films. It is alleged to be brilliant, but no one really knows. His next film, **City girl**, went back to being shown the way Murnau had intended it to be — silent.

Fox again added sound. This film was a kind of opposite to **Sunrise** and had a heavy influence on Terrence Malick, a visionary American film maker. By now a disillusioned Murnau left Fox and found peace in the South Seas of Tahiti and Bora Bora. He made a beautiful film, **Tabu**, about three lovers in a completely realistic style; with gorgeous photography by Floyd Crosby. It was another silent film and 1930 — but Murnau was not going to adjust to the new reality. He initially made this film with famed documentary and independent film maker Robert J Flaherty, but the latter pulled out after artistic differences which perhaps highlighted Murnau's uncompromising attitude. He never saw the release of the film.

Murnau was just 42 when he died. What more would he have achieved had he lived to 80! He was the most important filmmaker of the silent era, and how we saw films today is largely because of his magnificent contributions to the art form. His attention to detail, relentless experimentation and advancement of the language of film puts him amongst the greatest directors of all time. He has left at least five definite masterpieces, that, years later are still being taught to film students.

A true pioneer and my choice for the finest film maker that ever lived.

Robert Moulton is a librarian at Wynberg Library



Commemorating Durbanville Public Library's 120-year history (1904-2024)

by Ashton Assure



Durbanville Public Library was founded on 4 June 1904 by its then mayor, Mr J King, as well as Mr F Lawrence, Rev. G Lawrence and several other dignitaries, whose goal was to establish a library 'which would be a credit to Durbanville'.

When it formally opened as a subscription library on 15 December 1904 in Vrede Street, it had a membership of 30 and 555 books in its collection, which predominantly comprised donations.

In 1923, the library was subsidised by the provincial government and local municipality. It subsequently became a municipal library service. Thereafter

it relocated to the old Durbanville City Hall. During that time, its book collection was housed in a storeroom in the nearby Anglican Church.

Mr DS Malan was its first librarian, taking on the role as a volunteer; and serving as a committee member for 21 years. Ms N van der Spuy, the first female librarian, the first full-time appointment — provided stability from 1928 to 1938.

In 1960, with a membership of just over 100, the old municipal library was forced to briefly close its doors owing to unforeseen challenges. However, in early May of that year, the Western Cape Provincial Library Service (WCPLS) lent a hand to facilitate its swift reinstatement. Shortly thereafter, the library moved to a new venue, namely the Durbanville Civic Centre; and was opened with a formal ceremony on Tuesday, 17 May 1960.

By 1966, a mere six years after moving into the Civic Centre, Durbanville Public Library showed

exponential growth and boasted 1,800 registered members; the latter of which being responsible for a total circulation figure of roughly 78,000 books per year.

This meteoric rise in usage made it evident that the building would soon once again be inadequate for its purpose. Instead of constructing an entirely new structure, the municipality then opted to upgrade and enlarge the existing building.

The upgrade of the facility fell under the auspices of the architecture firm Tribblehorn Doveton and Holtzhausen. Mr Doveton was primarily involved with the construction, whereas Mr Holtzhausen undertook the planning and design of the building.

In 1973, the project to upgrade Durbanville Public Library was finally concluded following several setbacks. The new facility, situated on Oxford Street, was opened by Mr AH Vosloo on 1 August 1973. The total cost of the newly refurbished 752.5m² building amounted to R120,000.

However, the newly upgraded library facility would also soon become insufficient; and by 1987 plans to further expand it were approved. The 'new' library, which was designed and constructed by architects Engelbrecht and Bester, cost R650,000 to improve and was unveiled on 8 August 1989 by Mr Kobus Meiring (Administrator).

Successively, the Shuttleworth Foundation funded another upgrade in 2008, which included the construction of the library hall and the expansion of the children's section.

The library celebrated its centenary as a municipal library service in August 2023; as well as the 50th birthday of the current and ever-improving Oxford Street building, which first opened its doors to the public on 1 August 1973.

Just over a month later, on 25 October 2023, in collaboration with Ward 21 and the Friends of the Library, Durbanville Public Library launched a delightful initiative known as the Free Little Library Space in the town's rose garden. The goal of the Free Little Library is to promote a love of reading and create a literary haven in the heart of the community.

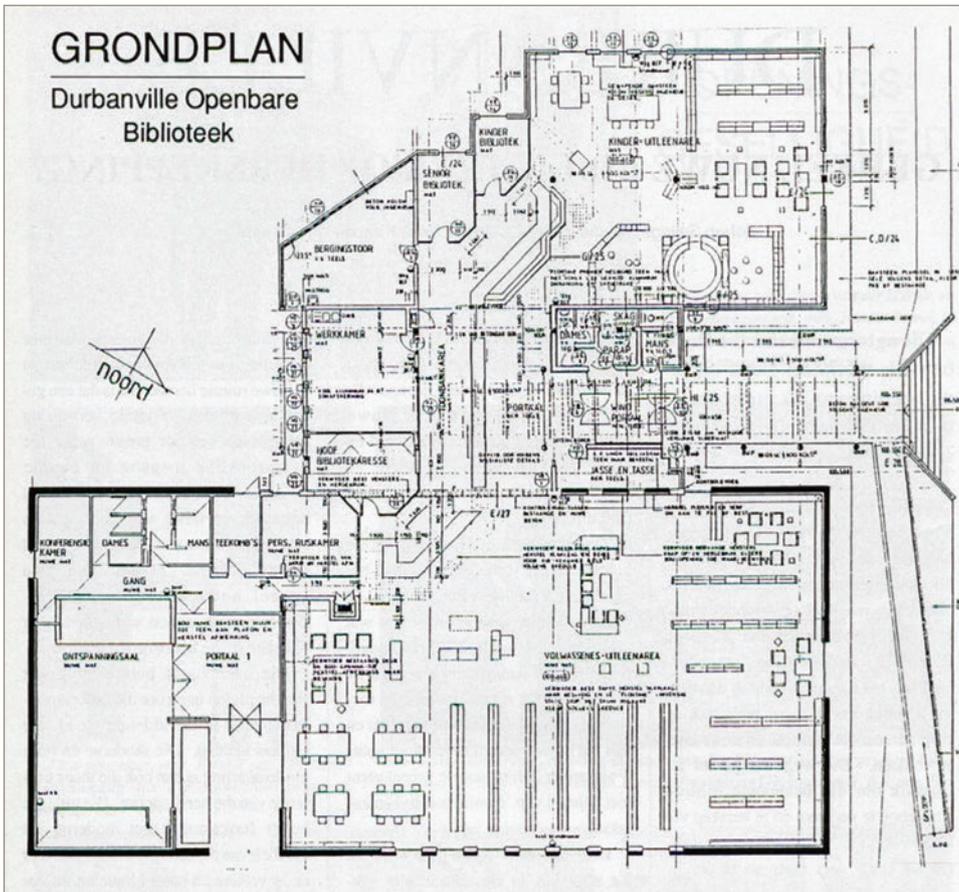
Today, with a total figure of 246,496, Durbanville Public Library boasts the second-highest annual circulation of



The Administrator, Mr AH Vosloo (left), and Mr GM Basson, Mayor of Durbanville (right), at the official opening of the library on 1 August 1973



(Top): Architect Mr Holtzhausen inspecting the new Oxford Street library building, circa 1972



(Left): Floor plan of the upgraded library building, 1989

(Bottom): Durbanville Public Library occupied two rooms in the Civic Centre building, 1962



all 376 public libraries in the Western Cape. By the end of the 2022/23 financial year, it had an excess of 8,000 active members and more than 32,000 items available in stock.

'For many residents, Durbanville Public Library is an essential hub of social and cultural engagement with its range of activities and clubs catering to all ages and interests', declared the City of Cape Town's Mayoral Committee Member for Community Services and Health, Councillor Patricia van der Ross in an interview in 2023.

Activities and services rendered to visitors and patrons include free internet access, outreach programmes, reference and study areas, storytelling sessions, digital literacy and skills programmes, workshops, recreational clubs, school holiday programmes, photocopying, printing and the circulation of materials – to mention a few.

Through its popular and thriving 'Raise a Village' initiative, Durbanville Public Library, under the direction of Principal Librarian René Schoombee, continues to change the lives of young people in the community by fostering a culture of reading, library usage and lifelong learning.



The Western Cape Library Service extends its congratulations to Durbanville Public Library on reaching this historic milestone. May it continue to be a treasured resource and a tower of knowledge for its community for many more years to come!

Statistics

Durbanville Public Library (1963/64)

Membership		
Adults	Children	Total
1 181	490	1 671

Book circulation (all genres)		
Adults	Children	Total
48 197	17 437	65 634

Source: Cape Provincial Administration Library Service Annual Report 1963/64

Durbanville Public Library (2022/23)

Membership		
Adults	Children	Total
5 915	2 286	8 201

Book circulation (all genres)		
Adults	Children	Total
115 697	130 799	246 496

Circulation of audiovisual and electronic library material		
CDs	Videos	DVDs
353	15	7 097
Audiobooks	Ebooks	eAudiobooks
985	5 457	826
Total		14 733

Source: Western Cape Library Service Annual Review 2022/23

Timeline of library statistics

Year	Library items in stock	Membership
1904	555	30
1963/64	N/A	1 671
2022/23	32 000	8 201

Sources: CPALS Annual Report 1963/64 and the WCLS Annual Review 2022/23

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Keeping a finger on kids' feelings

by Nomonde Ngqoba





The ability of young children to manage their emotions is not just a desirable trait; it's a crucial skill that lays the foundation for their overall well-being and success in life.

Emotional regulation encompasses the capacity to identify, understand and effectively respond to one's own feelings and those of others. This skill is vital for navigating the complexities of social interactions, handling stress and fostering resilience in the face of challenges.

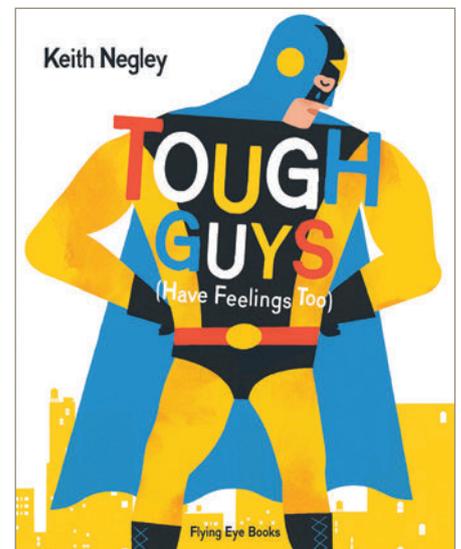
One significant reason for emphasising emotional regulation in young children is its correlation with mental health outcomes later in life. Research indicates that children who develop strong emotional regulation skills are less likely to experience anxiety, depression and other mental health issues as they grow older. By learning to manage their emotions from a young age, children develop a sense

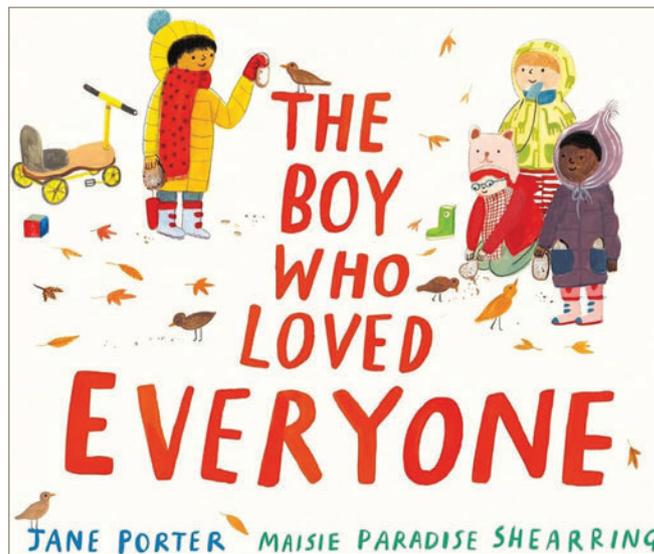
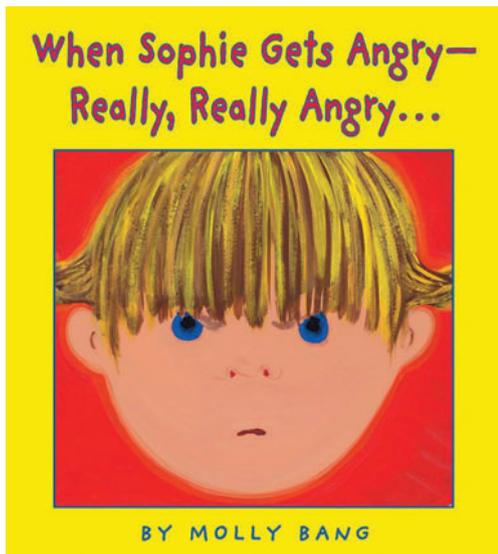
of self-control and coping mechanisms that serve them well into adulthood.

Moreover, emotional regulation is closely linked to academic success and social competence. In school settings, children who can effectively regulate their emotions are better equipped to concentrate, engage in learning activities and maintain positive relationships with peers and teachers. They are more adept at problem-solving and conflict resolution, contributing to a positive classroom environment and their own academic achievement.

Beyond individual benefits, the ability of young children to manage their emotions also has broader societal implications. As future citizens and leaders, children who possess strong emotional regulation skills are better equipped to contribute positively to their communities, navigate diverse social contexts and resolve conflicts peacefully. In a world where empathy, understanding and collaboration are increasingly valued, nurturing emotional intelligence in children is essential for fostering a more compassionate and harmonious society.

The titles listed below can be used as tools for young children in the pursuit of regulating their feelings effectively; empowering them to lead happier, healthier and more successful lives.





SANTAT, Dan

After the fall: how Humpty Dumpty got back up again.- Andersen, 2018.

‘Thanks to modern medicine, Humpty does get put back together again. But he’s a shell of his former self: the trauma leaves him afraid of heights, and so, unable to watch the birds from his old vantage. Searching for a rewarding alternative, he crafts a wonderful flying bird from paper that immediately gets stuck atop the very wall from which he fell. What to do? Santat depicts his rotund narrator with mobile, expressive features, and places him in a sparsely detailed urban setting. Lighting and visual cues (including a truly heartbreaking view of grocery shelves on which the bright, enticing cereal packages are on high shelves and only drab brands like Flax and Sad Clown are in reach) communicate the depressed Dumpty’s emotional landscape effectively. Ultimately, Humpty screws his courage to the sticking place and scales the wall. No sooner does he realise that his fear is gone than he starts to crack and, with an apotheosis that soars literally as well as figuratively, reminds us what eggs are for. The author gives wings to both his protagonist and his message about the importance of getting back up after a fall, and the realisation that recovering from a trauma takes time.’ (booklistonline.com, John Peters)

NEGLEY, Keith

Tough guys have feelings too.- Flying Eye, 2019.

‘In this oddly touching ode to male sensitivity, Negley shows that the toughest, coolest and most heroic of men sometimes cry and that’s okay. Large-scale, retro-modern illustrations in saturated primary colours show a wrestler crying in a locker room, ninja buddies on the outs with each other, a pirate struggling with his treasure map and a speed racer who isn’t first across the finish line. The cast of classic figures, are often shown with tears on their cheeks or giving wistful glances, and readers must use the illustrations to figure out exactly how they are feeling and why. Is it frustration, disappointment, anger or sadness? The spare text never explicitly says, leaving each disheartened tough guy’s story open to interpretation. Negley cleverly depicts a range of emotions, validating that not only does everyone have feelings but it is perfectly fine to express them. Rather than try to teach kids what emotions are, this book focuses on emotional health in a unique and eye-catching way.’ (booklistonline.com, Julia Smith)

BANG, Molly

When Sophie gets angry — really, really angry.- Scholastic, 2004.

‘There’s no shortage of books that

deal with children’s feelings — the sadness that comes when someone dear dies, jealousy toward a new sibling, disappointment when things don’t go as planned — but most couch their explanation in layers of story, and many have a responsive adult adding sage advice. Sophie becomes angry because she has to give a toy to her sister. When her sister snatches the toy away, causing Sophie to trip, Sophie becomes angrier still. “Oh, is Sophie ever angry now!” The remainder of the book uses bold graphics, supplemented by a few well-chosen words, to show how anger affects Sophie and what she does about it — from physical expression (“She kicks. She screams. She wants to smash the world to smithereens.”) and escape (she runs outdoors) to the emotional release (tears and finding a quiet place where the “wide world comforts her”). The artwork is dynamic. Hot reds, bright yellows and oranges, and jagged shapes that seem to quiver on the page catch the intensity of anger, with Bang softening her palette to more subdued colours as Sophie calms down, and adjusting it back to sunnier ones when Sophie returns home to her loving family. Children may need to be assured that other options besides running outdoors exist for dealing with anger, but that said, Bang’s strong, non-proscriptive acknowledgment of

a feeling most children will recognise will be welcomed, as will the reassurance that though anger may come, it will also go away given time.' (*booklistonline.com*, Stephanie Zvirin)

PORTER, Jane

The boy who loved everyone/ illustrated by Maisie Paradise Shearring.- Walker, 2020.

'Meet Dimitri, a boy whose love spills over to those around him. Dimitri, a young, sensitive boy with beige skin and dark hair, loves the world around the tree in the park, his friends, his teacher, the book they read at storytime, an old man in the park, the guinea pig, even the paintbrushes. He can't help but tell everyone and everything how he feels. Sadly, others don't respond the way he expects, making jokes, moving away from him, even rebuking him. Dejected, Dimitri isn't sure he likes school anymore and asks his mother if he may stay home. Rather than disagree with him or minimise his anxiety, his mother instead gets him ready for school and, on their walk through the park, points out how people show their feelings to one another in lots of different ways, not just by saying "I love you". Dimitri is reassured and ready for a new day at school, where a surprise awaits him. Economical

yet descriptive text carries readers through this quiet and heartwarming story that models a journey in social-emotional development. Poignant, childlike illustrations, rendered in primary colours and featuring textured backgrounds, offer young readers plenty of details to pore over (especially a recurring ladybug motif). Moreover, thoughtfully drawn and vigorously diverse characters — children and adults — fill each bright spread with everyday diversity and clearly model care for one another through their interactions. A book for sharing, learning, and loving one another and ourselves.' (*kirkusreviews.com*)

LUYKEN, Corinna

My heart.- Dial Books for Young Readers, 2019.

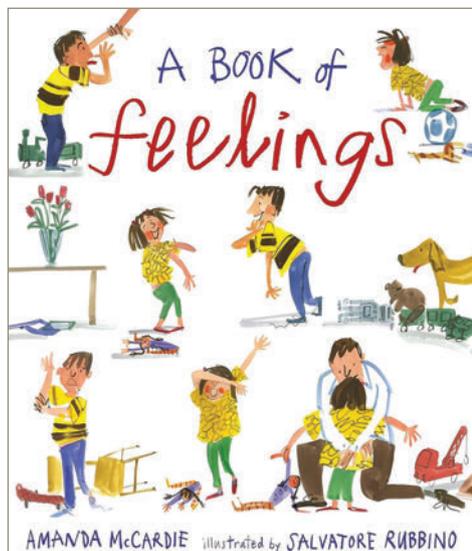
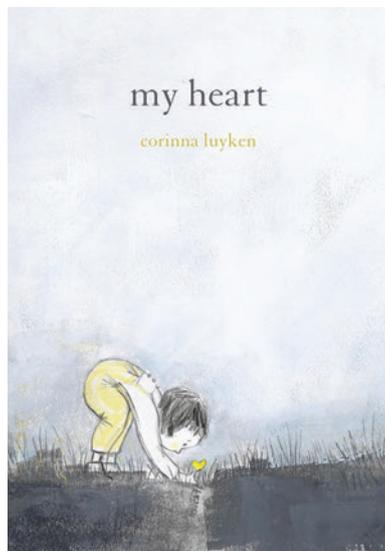
'Lucid verse and transcendent monotype prints express how a heart can be a window. Soothing, simple phrasing and masterful printmaking harness metaphors to make a heart's complexity accessible to children by just recognising its many manifestations. Recurring rhyme provides an ideal cadence for reading aloud and also a reassuring assertion: Feelings can change from one moment to the next, your heart might sometimes be cloudy and heavy with rain, but just as the verse returns

to rhyme, a heart can right itself. Double-page spreads, inky with coal blacks and smudgy graphite grays, find luminosity and searing beauty through the introduction of a single colour, an undauntedly optimistic ginkgo yellow that surges and glows. Young readers will see themselves in this impressive book's children, kids of all racial backgrounds, who hide behind closed curtains, trudge through rain, extend a bouquet of small heart-shaped flowers, stand under the protective boughs of a wondrous tree. The final pages acknowledge a heart's myriad, sometimes-incongruous roles and joyfully assert our own, ultimate self-governance. Sensitive, stunning words and pictures speak directly to young hearts.' (*kirkusreviews.com*)

McCARDIE, Amanda

A book of feelings — starring Sam, Kate and Fuzzy Bean/illustrated by Salvatore Rubbino.- Walker, 2015.

'In this outstanding picture book about a family and all the various feelings that come about in a solid familial relationship, we meet Mum and Dad, Sam and Kate, and the dog Fuzzy Bean. While they are mostly happy with each other, they can get cross or grumpy; when outside the family, they can be embarrassed, shy or nervous in unusual situations. Sometimes they



are frightened or sad — and when the guinea pig dies, Dad cries as well as Sam. We learn there are different kinds of crying: sometimes people cry when they feel proud, like when Mum sees Kate dancing on stage. Kate's friend, Maddy, is hurt when her parents decide to separate, and Kate must learn to be understanding even when Maddy doesn't seem to want her to be. Then there is anger! Grown-ups can get angry just like children, but often their anger has to do with children doing something dangerous or something they shouldn't. Sam and Kate get very angry from time to time, and the fights are both physical and verbal. There is jealousy too, and Sam remembers how he felt when Kate was born and he no longer had his parents' full attention. The running story line is full of highly recognisable events in a family's life, and even Fuzzy Bean shows emotions — fear during thunderstorms and jealousy when Kate arrives as a baby. The pictures, several vignettes on each page, sometimes with speech lines above, are full of movement and feelings both positive and negative. This is a very real family within very real situations, and the illustrations reflect this beautifully. The book will prove an excellent addition to primary school libraries and a great aid to discussion in families too.' (booksforkeeps.co.uk)

GREIG, Louise

The night box/illustrated by Ashling Lindsay.- Egmont, 2017.

'Many children are afraid of the dark. Max, however, is in charge of the darkness, in the sweetest and best way possible. Max happily plays outside, under the watchful eye of his mother. When she says it is time for bed, he follows a familiar routine of changing into pajamas, having some milk, and sharing a song with his mom. Everything outside, including a fox and an owl, waits expectantly. Day does not fully leave until Max takes a key and unlocks the Night Box. When he opens the dark blue and starry box, a swirl of blackness sweeps out as the remains of the day slip in. The poetic text is more a series of vignettes and impressions than a sequential story. Night is depicted as a kind, protective presence, playing with the nocturnal animals. Max has control because he holds the key. The text's repetitive, quiet tone fits the nighttime theme and contributes to the sense of safety and security while sweeping illustrations filled with colour and shadow bring the quotidian shift to life.' (booklistonline.com, Lucinda Whitehurst)

PERCIVAL, Tom

Ravi's roar.- Bloomsbury Children's Books, 2019.

'Ravi usually doesn't mind being the

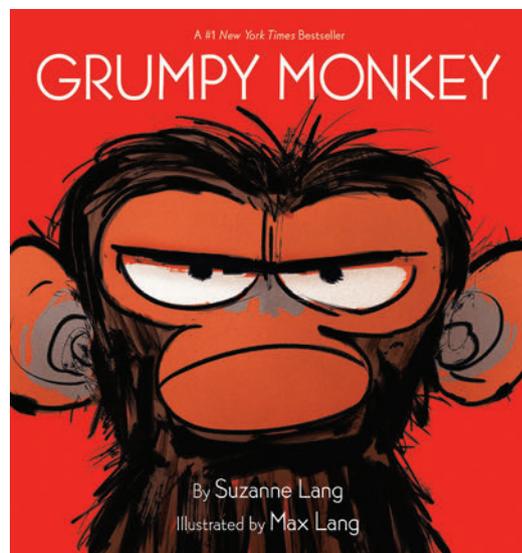
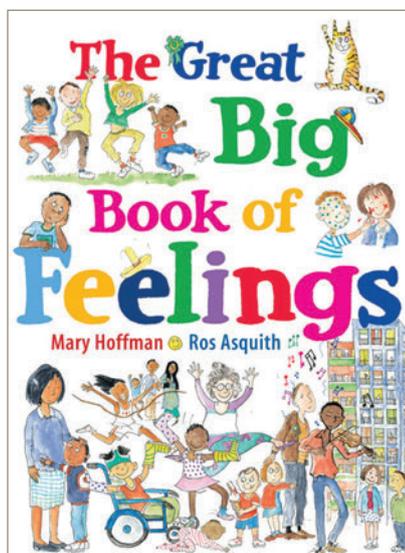
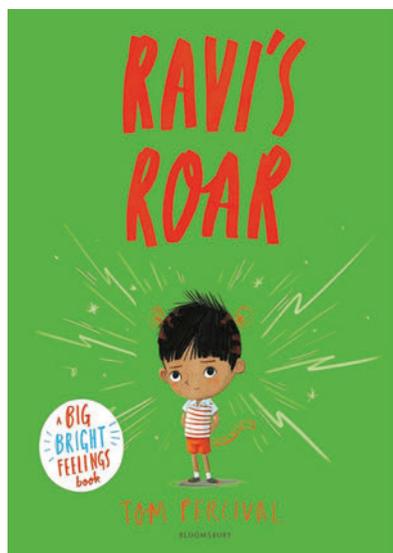
smallest in the family, but one day everything goes wrong. He is last to the train, can't find anyone during hide and seek, isn't allowed down the big slide, and the ice cream cart runs out of ice cream right in front of him. Enough is enough. Ravi turns into a tiger and roars his most ferocious roar but he soon realises no one wants to play with angry tigers. A sweet and simple behavioral tale, this book will be familiar for little ones who occasionally get overwhelmed, and it uses coaching techniques for calming down. It recognises anger without either shaming or validating it and would be an easy entry point for a discussion about learning to control one's emotions or empathising with those who might need a little extra help today. Emotion is thoughtfully presented through colour (as Ravi's anger amps up, he grows increasingly red and the rest of the book fades to black and white), and it's lovely to see diversity represented through this Indian American family.'

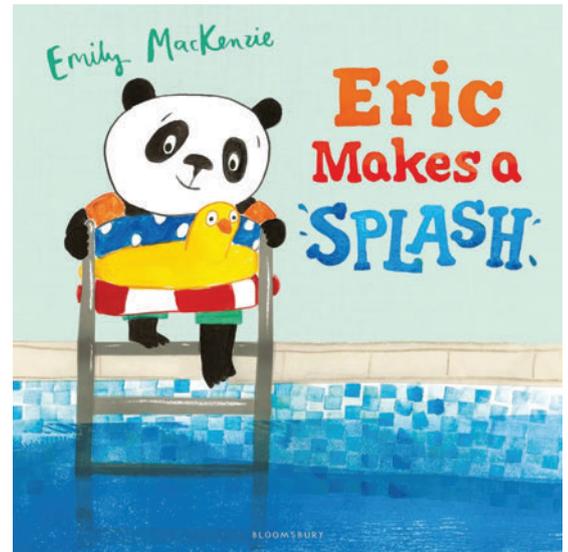
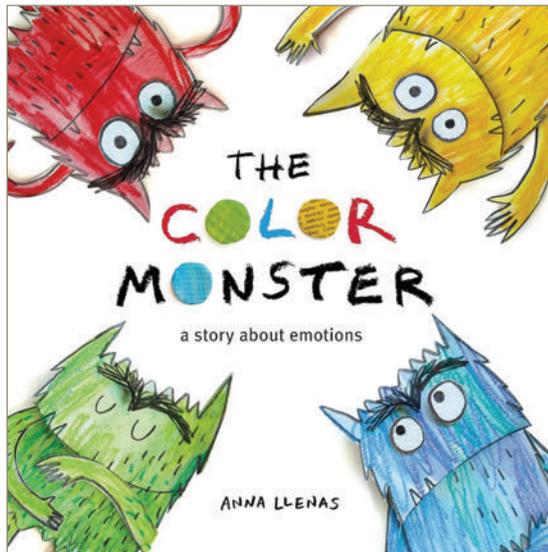
(booklistonline.com, Becca Worthington)

HOFFMAN, Mary

The great big book of feelings/illustrated by Ros Asquith.- Frances Lincoln, 2016.

Covering 19 different emotions, this book helps children understand





and process their feelings, while also normalising the experience of having different emotions in different situations. It offers practical solutions for managing emotions, such as talking to an adult when feeling sad or counting to ten to calm down when feeling angry. The beautiful illustrations allow children to visually connect with the emotions being discussed, making it a valuable tool for classroom participation. Even for children who may not verbally express themselves, the illustrations provide a simple way for them to identify and communicate the emotions they are feeling.

LANG, Suzanne

Grumpy monkey/illustrated by Max Lang.- Random House, 2018.
 'A monkey learns to ride out a wave of emotion in this reassuring picture book about feelings from the creator of **Families, Families, Families!** After Jim Panzee wakes up on the wrong side of the tree, nothing seems right: "The sun was too bright, the sky was too blue, and the bananas were too sweet." His neighbour, Norman, suggests that he may just be grumpy, though Jim insists that's not the problem. On a walk through the jungle, everyone he meets offers advice for changing his mood: "You should sing with us!"... "You should

lie in the grass!"... "You should take a bath!" When he's had his fill of cheery recommendations, he storms off. It's not until he re-encounters Norman, who's now nursing an injury, that Jim realises they will both "probably feel better soon enough", and that he just needs to be grumpy for a while. Lang nimbly creates an animal cast with expressive cartoonish eyes and exaggerated facial expressions, which make their antics in the playful text all the more humorous.'
(publishersweekly.com)

LLENAS, Anna

The colour monster.- Templar, 2016.
 'The Colour Monster woke up with his emotions all in a jumble, so he needs help separating them into jars. Yellow is happiness, blue is sadness, green is calm. In the end, with his emotions sorted and easy to process, he has room for a new colour: a positive, loving pink to take over. It is no surprise that Llenas is an art therapist with a background in emotional education, as this book helps process emotions using beautiful, affirming language. What is surprising is that a debut picture book can be so visually rich and poetically told. The mixed-media collage artwork, utilising everything from cardboard to graph paper to Spanish-language newspaper,

gives each spread an appealing, tactile, three-dimensional look, and there is a particularly gorgeous two-page spread with Colour Monster flinging his anger in red-paint splashes across the opposite page. This insightful read-aloud is a strong addition for everything from a colour-themed story time to a parenting collection.'
(booklistonline.com, Becca Worthington)

MACKENZIE, Emily

Eric makes a splash.- Bloomsbury, 2018.
 Eric is on the verge of making a big splash... or is he? The issue is that Eric is a worrier, and nothing concerns him more than the idea of swimming. When he receives an invitation to a pool party, he is thrown into a whirlwind of worry. What if his fur gets wet? What if water gets in his eyes? What if he sinks to the bottom of the pool? Luckily, Eric has a brave and adventurous friend who is eager to help. But can she convince Eric that swimming can be enjoyable? This story provides a positive and creative approach to a common childhood fear, sure to help ease the anxieties of young worriers everywhere.

Nomonde Ngqoba is a book selector at the Western Cape Library Service



Book reviews

compiled by book selectors



ADULT FICTION

BEUKES, Lauren

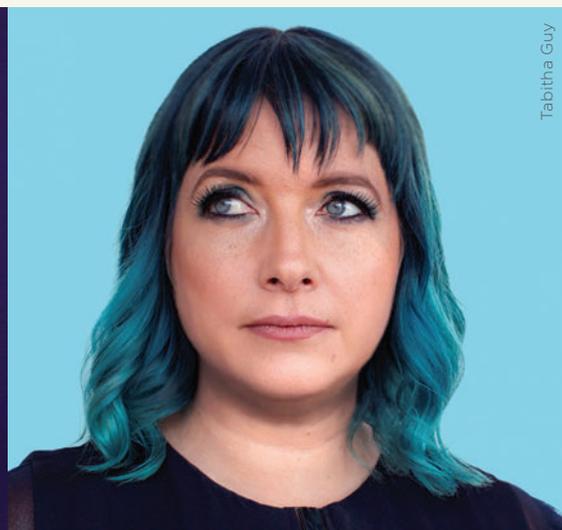
Afterland.- Umuzi, 2020.

'It's been about three years since HCV, a fatal cancer-causing virus targeting men, began sweeping the world. Now, in 2023, there's no cure in sight and reproduction has been made illegal to cut down on further infections in baby boys. Men and boys are hot commodities to both the interim government and other distinctly unsavory parties, but Cole isn't about to surrender her 12-year-old son, Miles, who seems to be immune, to anyone.

'In fact, the only thing she cares about is getting home to Johannesburg, but it won't be easy.

While in the US visiting family, Cole's husband, Devon, died, and Cole and Miles were herded into army quarantine, where Miles, under the auspices of the Male Protection Act, endured a seemingly endless series of tests. But Cole just wants to go home, and soon after they're moved to a new bunker, she and her sister, Billie, who reunited with Cole and Miles at the military base after a job as executive chef on a superyacht went south, hatch an escape plan.

'But the conniving Billie doesn't have their best interests in mind, and Cole is forced to resort to violence. Now Cole and Miles, disguised as "Mila", are on the run. Meanwhile, Billie, sporting a nasty head injury courtesy of a Cole-wielded tire iron, must find Miles and deliver him to the very bad women she works for or they'll kill her. An already hellish road trip takes a strange turn when Miles and an exhausted Cole, seeking any kind of respite, join up with the nomadic nuns of the Church of All Sorrows, a cultish order that believes men will return if women would only repent for an endless litany of sins. Cole has a plan but getting to the departure point alive will test her — and her relationship with her son — to the very limit. Miles and his mom form the beating heart of a harrowing tale that ably explores grief, motherhood, and gender roles, and Cole's struggle to protect Miles as he grapples with coming-of-age in a radically altered



world will resonate. Beukes is a gifted storyteller who makes it thrillingly easy for readers to fall under her spell as she weaves a hypnotic vision of a fractured world without men.

'A propulsive and all-too-timely near-future thriller.' (*kirkusreviews.com*)

BEZUIDENHOUT, Zelda

Die waarde van stil bure.- Kwela, 2021.

'Met Misha se ontydige dood is 'n deel van Magdaleen ook weg; om met die lewe voort te gaan sonder die persoon wat letterlik 'n deel van haar was, is bykans onmoontlik. Haar vriendskap met haar eksentrieke buurman, Darius Achenbach, en dit wat daarop volg, vorm die kern van hierdie roman.

'n Oppervlakkige lees (sal) lesers noop om die roman as mediese spanningsfiksie te klassifiseer. Ja, stamselnavorsing, spanning en selfs moord speel 'n sentrale rol en dit verskaf groot leesplezier, maar dit sou uiters onregverdig wees om by hierdie klassifikasie halt te roep. Vir my was die roman soveel méér: Magdaleen se nutgevonde moed om risiko's te waag en dinge te doen wat voorheen geheel en al buite haar voorspelbare aard was, beeld haar rouproses hartroerend uit: '... 'n gevaarlike vreesloosheid tree in as die ergste ding wat in die lewe met jou kán gebeur, reeds gebeur het ...'

'Magdaleen en haar ma se verhouding en, in die besonder hulle onvermoë om saám oor Misha te kan rou, wat pynlike

konflik tot gevolg het... Aansluitend daarby word die aard van vriendskappe ondersoek. Die boodskap is dat mens nooit weer die diepte van vriendskap ervaar wat jy op 12-jarige ouderdom sluit nie, maar hierdie roman daag juis hierdie standpunt baie geloofwaardig uit. Die proloog is, terugkykend, briljant geplaas. Die leser beseft die relevansie en belang daarvan eers in die laaste derde van die roman. Lesers wat die roman bloot as ontspanningsfiksie wil geniet, sal nie teleurgesteld wees nie. Dis boeiend en deurspek met interessante en geloofwaardige karakters.'

(*goodreads.com*, Anschen Conradie)

MTUZE, PT

UDingezweni.- Via Afrika, 2011.

'UDingezweni unyana kaNyubatyha, wafulathela ikhaya eMnandizonka exabene noyise, wohluleka ukuzithoba kuyise walishiya ikhaya. Wadinga ezweni wayinto ehamba ibethwa wade wabhuhela kulo meko. Yayikhe ifike into ethi makabuyele ekhaya, ayokucela uxolo kodwa ikratshi lime, suke lizibhangise ezo ngcinga, ulumkele esikaDingezweni mfundi zivele ngokwakho kolu ncutu kulo makhwekhwetha wombhali.'

(Msokoli Zilani)

ONYEMELUKWE-ONUOBIA, Cheluchi

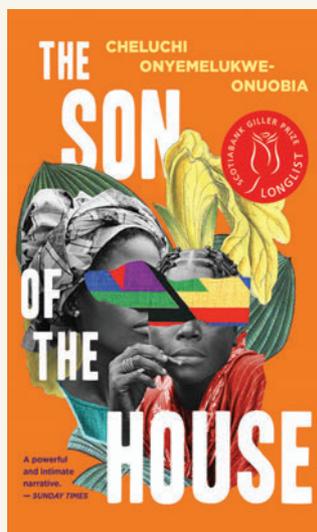
The son of the house.- Penguin, 2019.

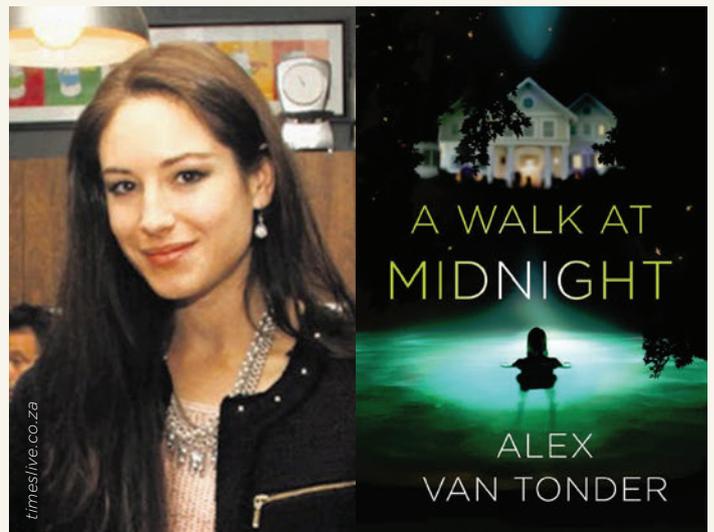
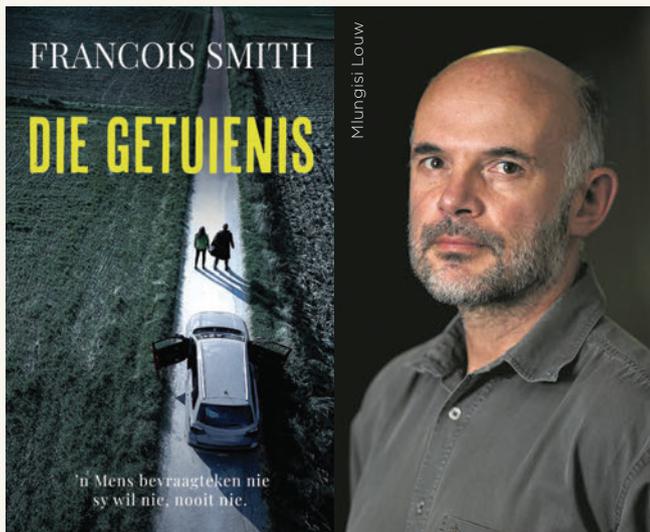
'In a damp, musty room in southeast

Nigeria, two women, shackled and handcuffed, are being held for ransom. Unemployment plagues the country's young people, and extortion is a way of life. As Julie, a wealthy widow, and Nwabulu, her dressmaker, await word that their families have complied with the kidnappers' demands, they agree to pass the time sharing their life stories.

'Each represents the changing roles of women in Nigeria's patriarchal Igbo society, where a lower-class girl like Nwabulu, smart and ambitious, faces a life of servitude by the age of 10, while the more fortunate Julie, educated, independent, and successful, is pitied for her lack of a husband and sons. Though their origins are wildly divergent, Julie and Nwabulu discover a devastating bond that, once revealed, evokes both rage and joy for Nwabulu and a redemptive sense of peace for Julie.

'In cinematic prose, debut author and women's rights attorney Onyemelukwe-Onuobia unveils the contradictions between tribal traditions and colonial English laws affecting marriage and parenthood, while imbuing her characters with the canny ability to overcome the system's liabilities and to thrive. With its strong feminist themes, this 2019 winner of an International Fiction Award in Sharjah will resonate with smart discussion groups.' (*libraryjournal.com*, Sally Bissell)





SMITH, Francois

Die getuienis.- Tafelberg, 2021.

Hierdie roman het die tweede prys gewen in NB Uitgewers se Groot Afrikaanse Romanwedstryd. Dit vertel die verhaal van 'n egpaar se reis per motor vanaf Naboomspruit na Ventershoop vir 'n godsdienstige saamtrek. Aangesien hulle platsak is, vertrou hulle dat daar in al hul behoeftes voorsien sal word; ook die petrol vir hulle geleende Ford Figo. Die verhaal ontvou in 'n verslag van drome en visioene; van wonderwerke en vloeke van bloedverwantskappe en sluimerende woede. Johan Myburg (maroelamedia.co.za) meld: '**Die getuienis** is die neerslag van die mens se soeke na sin — of dit nou die swart-wit vergestaltung van sin is, of in terme van 'n goddelike komedie. Smith boei enduit met daardie ingehoue krag wat hy reeds in **Die kleinste ramp denkbaar** so netjies aan die orde gekry het. **Die getuienis** hoort net so min op die rak vir geestelike lektuur as wat **Zen and the art of motorcycle maintenance** sou kon deug op 'n rak vir boeke oor motorfietse.' AT

VAN TONDER, Alex

A walk at midnight: a novel.- Macmillan, 2019.

'**A walk at midnight** is even more topical in view of the many campaigns that

were launched over the past years to make people aware of the scourge of violence against women, and children, which made newspapers' headlines, following a spree of killings by men — some of whom were on parole after being jailed for similar offences.

'The protagonist is Jane Ronson who is married to Colin, the Governor of New York State and they live in Albany but behind the closed doors of the mansion something dark and evil is being perpetrated. Jane is being abused and assaulted by her husband and it's always her fault: "Look what you did to make me so angry." It is a common enough refrain in abusive relationships. Yet despite the punches, assault and rapes Jane stands by her husband even through the scandals that follow in his wake. When she was growing up Jane was a bit frumpish and bookish and her mother, Sarah Greene, was always comparing her to her sister Candice. At one stage Jane was diagnosed as a dyslexic, or that's what her mother said, in an attempt to stop her reading and get a life.

'But Jane was independent and determined to follow her dreams. However, they were stolen when as a student at Columbia University, she was raped by a boy with kind blue eyes who took something from her that she was never able to get back. Despite her dyslexia Jane at 16 comes top in her

class for English at school. She gets As for most of her subjects except Maths and she won an iPad. Encouraged, she starts writing short essays, the usual stuff of teenage musings. She is also an overachiever at getting fat which upsets her mother who talks to angels and is expecting aliens to land soon.

'Fast forward to Columbia where she becomes her own person and starts writing in earnest after a professor tells her that the richest writers are those who understand the pain of what it means to exist in this world. Her work becomes dark, searing and blistering which makes her family uncomfortable. Jane decides to stalk her rapist on Facebook which adds another twist to gripping story. Without giving more away, Jane marries Colin Ronson, a man who meets the approval of her family. But not so much the Ronsons. Colin has political ambitions and becomes the Governor of New York State while Jane's wildest dreams come true when her book is published. She has kept it a secret until at a charity benefit it slips out which angers an irate Colin, already fuelled by drink and drugs.

'The plot of her book, *Ungrateful bitch*, is fiction but it seems to chronicle her life and when Colin is found dead after falling off a balcony Jane becomes the prime suspect. Interviews by the police with members of all the

families is a useful device which gives everyone a chance to have their say. The only one that can understand Colin is his sister, Kimmie, who was very close to him. And though Van Tonder doesn't say it, there's a whiff of incest. The people the police question are not very nice. There's a dark side to them just waiting to burst into the open. The exception is Jane's best friend, Jessica Davenport, and Jane's two children, Diana and Gus, who eventually understand what she has been through.

A walk at midnight may be fiction but it opens a curtain on one of the most frightening issues of our time: domestic violence. Buy, borrow or steal a copy — but it is a must-read.' (*thegremlin.co.za*, Brian Joss)

ADULT NON-FICTION

MALHERBE, Dominique

Op soek na Saartjie.- Tafelberg, 2021.
'Op 15 Julie 1932 sterf CJ Langenhoven skielik. Dat hy 'n jong Joodse vrou, die vurige rooikop Sarah Eva Goldblatt, as eksekuteur van sy literêre nalatenskap benoem, kom as 'n verrassing. Dominique Malherbe was van kleins af gefassineer deur die familieflusteringe oor dié groot tante van haar en haar verhouding met Langenhoven.

Uiteindelik besluit sy om antwoorde te soek oor Saartjie se lewe, haar werk en die raaisel rondom haar babaseun. 'n Ongewone en boeiende literêre liefdesverhaal.' (Uitgewersprinkel)

'... Enersyds is dit die boekstaving van die *folklore* in die Goldblatt-familie oor Malherbe se grensverskuiwende groot tante ... en van die leidrade wat sy uit boeke en briewe opdiep om te probeer uitvis wie haar groot tante was. Sodoende kom iets soos 'n biografie van Sarah uit die verf. Al hang daar nog heelwat vrae, tree Sarah hier rondom as ooit uit die skadu's. Ook is dit die verhaal van die speurtog self, waarin die skrywer die sentrale karakter is. Die lewensverhaal van Sarah Goldblatt — 'n vreemde, fiere eik van 'n vrou — is 'n loop waardeur die verlede skielik skoon anders lyk.' (*netwerk24.com*)

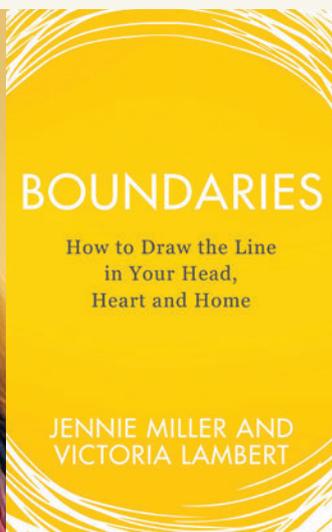
MILLER, Jennie and LAMBERT, Victoria

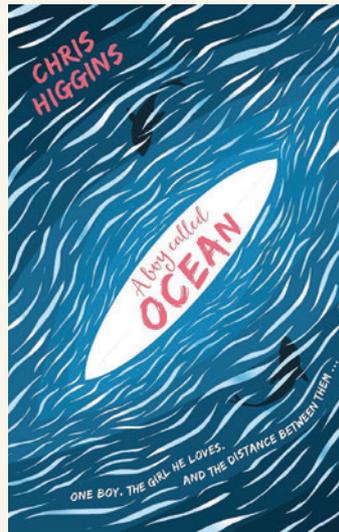
Boundaries: how to draw the line in your head, heart and home.- HQ, 2019.
'A four-step programme to help develop self-esteem, create time to do the things that nourish and fulfil you, discover a deep sense of calm, and achieve healthy control over your life, home and work, co-written by psychotherapist and relationship expert Jennie Miller and award-winning journalist Victoria Lambert.

'The need to understand where to draw the line has never been more acute, with new online trends seeping quickly into our consciousness often before we've had time to consider what personal boundaries they might require. Covering email etiquette, office politics, healthy parenting, dating among the over-50s, oversharing, relationships and more, there is no other book that deals effectively and practically with the embryonic and ever-evolving relationship codes of today. Discover how to set personal boundaries in the most important aspects of your life: from sleep to fitness, diet to social media and computer usage, and build the self-confidence that results from learning to care for yourself. Then you can progress to applying that knowledge to all aspects of your life including work, home and relationships. With anonymised cases from Jennie's clinical practice, **Boundaries** contains exercises, motivational quotes, statistics, and clearly signposts when exactly you need to bring in the boundaries.' (*lovereading.co.uk*)

NDUNENI-NGEMA, Xoliswa

Heart of a strong woman.- Kwela Books, 2020
A heartfelt memoir by Xoliswa Nduneni-Ngema who loved the theatre.





It tells the story of how she met and married Mbongeni Ngema, before starting the theatre production company, Committed Artists, and produced the Broadway hit, *Sarafina*. A life of stardom and glamour followed, bringing with it the pitfalls of success. A moving and tragic story of gender violence, abuse, cheating, polygamy, and eventually divorce, told with courage and vulnerability revealing the taints of the entertainment world. Today Xolisawa Nduneni-Ngema is the CEO of Johannesburg City Theatres and a council member of Artscape. **AT**

YOUNG ADULT FICTION

CALETTI, Deb

The last forever. - Simon Pulse, 2016. 'After a trying bout with cancer, Tess's mother has died, but she's left behind a one-of-a-kind pixiebell plant. "My mother vowed that the last pixiebell would never die on her watch, and now that I have it, it isn't going to die on mine, either," Tess vows. When her impulsive, pot-smoking, less-than-dependable father takes her on an extended road trip to the Grand Canyon, Tess brings the plant with her, but keeping it alive during their journey through the desert is a struggle. Unexpectedly, Tess's father brings her

to the home of his mother, an artist Tess barely remembers. Tess is in for some life-changing lessons about old family grudges and secrets held by new acquaintances, including a boy who makes it his mission to help Tess save the withering pixiebell, and wins her heart in the process. Featuring sharp-witted first-person narration, some fascinating facts about plants and seeds, relatable characters, and evocative settings, Caletti's (**The story of us**) inspiring novel eloquently depicts the nature of mutability. As with her previous books, this love story reverberates with honesty and emotion.' (*publishersweekly.com*)

HIGGINS, Chris

A boy called Ocean. - Hodder & Stoughton, 2018.

'A resonant and compelling contemporary story steeped in the author's love for and knowledge of the Cornish coast that has you rooting eagerly for the main protagonists Kai and Jen. Kai and his Mum have been on the move for much of his early life finally settling near a small cove in Cornwall.

'Kai is an anxious boy prone to walking out of situations he can't handle. At school, Jen takes Kai under her wing and the two soon become inseparable. Fast forward a few years and Jen and Kai are still best friends but both are beginning to have feelings

for each other and neither quite knows how tell the other. Kai is convinced Jen fancies the hunky lifeguard, Macca, and Jen is sure Kai is not interested in becoming more than friends.

'Then Kai decides he will declare his feelings and books the best table as the restaurant when he works as a surprise for Jen. But nothing goes to plan and between misunderstandings, some mixing from Jen's best friend Ellie and disaster in the restaurant the evening culminates in a complete meltdown by Kai. To cool off he decides to take Macca's favourite paddle board out to sea. And he does not heed the warning that a storm is on its way. Very quickly he is at the mercy of the elements and is pulled so far out to sea he can barely see the shoreline.

'Told in alternating chapters this is the story of the life-or-death situation Kai is forced to confront, how he faces his demons and comes to a greater understanding and acceptance of himself and the world around him. This is a pleasure to read; the power of the sea and the danger Kai faces is palpable, the dedication of the lifeboat crew both moving and tender plus the romance feels entirely genuine without any trace of cloying sweetness. Above all, this is a feel-good story with the tightknit bonds of family and friends pulling together at its heart.' (*booksforkeeps.co.uk, Jane Churchill*)

JUVENILE FICTION

AOYAMA, Michiko

What you are looking for is in the library/translated by Alison Watts.

- Doubleday, 2023.

'Set in contemporary Tokyo, this uplifting debut novel follows five characters at challenging crossroads in their lives. Each finds a way forward at their neighborhood library, where an enigmatic librarian has an almost supernatural talent for connecting readers and books. In a series of spare, elegantly written scenes, we meet Tomoka, 21, who works in a department store and worries that her life has no direction. Next is 35-year-old Ryo, an accountant who dreams of owning an antique shop. Natsumi, 40, must juggle her career with motherhood and yearns to be a book editor. Hiroya, 30, unemployed and living with his mother, wants to be an artist. At 65, newly retired Masao feels lacking in purpose. Their different ages and problems broaden the appeal to a wide variety of readers. What they find at the library sets each one on an optimistic new path, shifting their perspective and reminding them to follow their hearts. A comforting read filled with serendipity and simple wisdom, this is a celebration of community, connection, and the transformative power of libraries.' (*booklistonline.com*)

MHLOPHE, Gcina

UNozincwadi/imizobo nguElizabeth Pulles, iguqulwe nguXolisa Guzula.

- New Afrika, 2022.

Olu ncwadi lumalunga nobudlelwane phakathi kweencwadi kwakunye nenkosikazi eyayisele ikhulile kunye noluntu kwilali eyayihlala kuyo. Nangona le nkosikazi ingakwazi ukuzifundela, inceda abantwana abangakwaziyo ukufikelela ekuzithengeleni iincwadi ngokuthi bazifumane iincwadi abazidingayo ngoncedo lwakhe. Mntwana ngamnye uyamncedisa khona ukuze azonwabele iincwadi ngelixa naye efumana ithuba lokuya kwisikolo sabadala. Olu ncwadi lulungiselelwe iintlobo ntlobo zabafundi. Lugxile isikakhulu ekuxabiseni iincwadi ingakumbi kubafundi abaselula. **NNG**

(This title is also available in English and Afrikaans)

RAÚF, Onjali Q

The boy at the back of the class/illustrated by Pippa Curnick.

- Orion, 2018.

'An unnamed, ungendered nine-year-old's world changes when a new boy joins the child's London classroom. The mysterious boy is soon revealed to be a Syrian refugee named Ahmet, separated from his family prior to finding shelter in the UK. The protagonist decides to befriend

the reclusive boy, while others in the community are more hostile towards refugees. When it's announced that the UK will close its borders to those seeking asylum, the protagonist fears that Ahmet will never be reunited with his family, and thus a plan is formed to help him. Raúf's debut sets out to educate young readers on the refugee crisis, and in that sense it's successful. However, as a result of this didactic approach, the elements of fiction fall flat, and the choice not to describe the protagonist keeps readers at arm's length emotionally. Still, this book (which includes six back matter sections that educate further and prompt discussion) is a valuable resource for educators looking for an engaging way to introduce early middle-graders to the refugee crisis.'

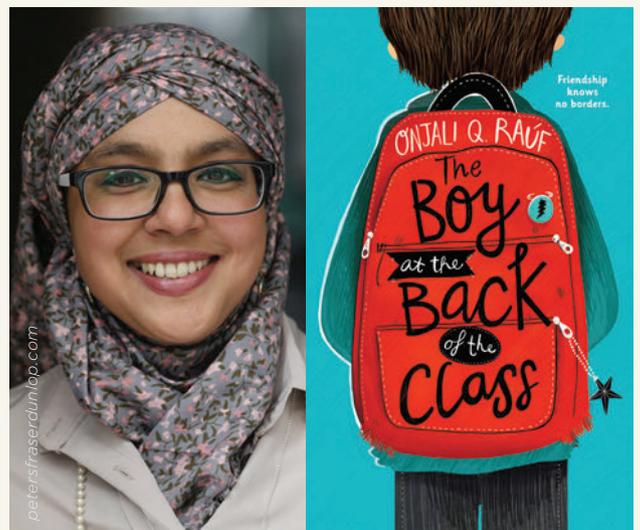
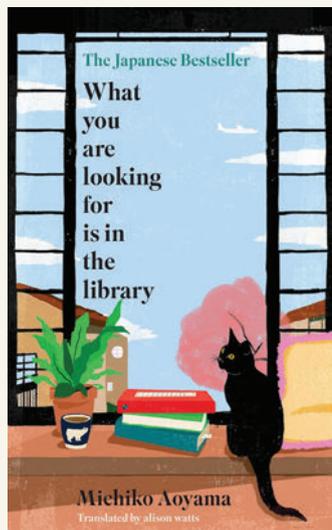
(*booklistonline.com*, Ronny Khuri)

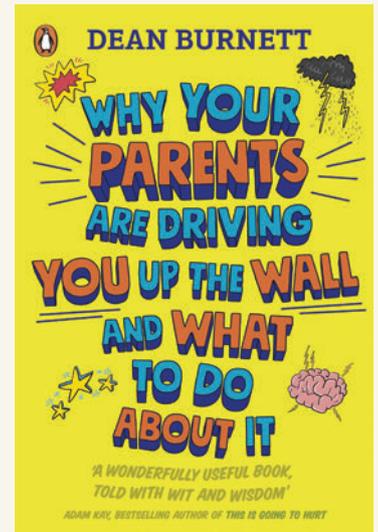
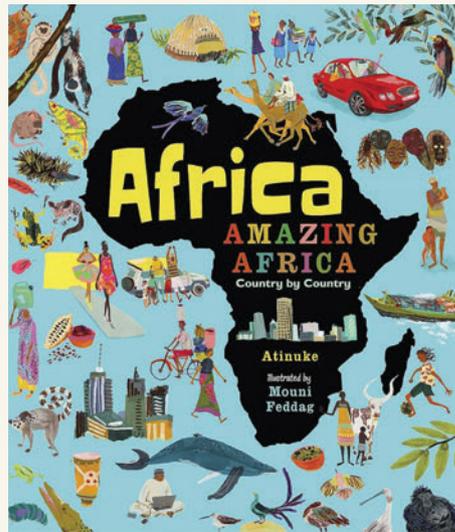
THEUNISSEN, Karen

Neem jou plek, want jy hoort hier.

- Jacana, 2021.

'n Prentboek vir jong lesertjies oor diskriminasie. Die skrywer maak van rymverse gebruik om die storie te vertel van twee beste maats wat deur ander maats gespot word omdat hulle twee nie eenders lyk nie. Temas van empatie, diversiteit, heldemoed, ervaring van diskriminasie en die waarde van vriendskap word daarin bespreek. **AT**





JUVENILE NON-FICTION

ATINUKE

Africa: amazing Africa country by country/illustrated by Mouni Feddag.

- Walker Books, 2020.

'A cheerful, browsable overview of Africa's 55 countries (including Western Sahara). The brief introduction highlights the continent's vast diversity of cultures, languages, climates, and geographies, as well as the major discoveries of its ancient civilizations. Divided into five sections by geographic region (north, east, west, central, and southern), each country gets an illustrated page with a paragraph-length description focused on key aspects of its history, economy, or cultural traditions. There are also two to three bite-sized, bullet-point facts about topics ranging from wildlife to geography, mythology, or national pastimes. Information is too broad for research assignments but will delight curious browsers with its joyful, energetic illustrations and appealing assortment of trivia — for example, that there are more pyramids in Sudan than Egypt; the beaches of Namibia are home to more than a thousand shipwrecks, and Lake Tele in the Republic of the Congo is the rumored home of a mythical monster called the Mokele-Mbembe. Contrasts are a cross-cutting theme, from the

intersection of traditional lifestyles with contemporary ones (such as Eritrean nomad communities using GPS and cellular apps to track rainfall patterns) to the wide class differences within many countries. The facts are complemented by vibrant, wonder-filled renderings. Back matter includes an index and recommended websites for further reading. Atinuke's first foray into nonfiction admirably presents an accessible and engaging narrative with its nuanced treatment of a continent too often depicted in relation to its extremes.' (*slj.com*, Elizabeth Giles)

BURNETT, Dean

Why your parents are driving you up the wall and what to do about it.

- Penguin Books, 2019.

A guide written by a neuroscientist and an honorary research associate at Cardiff Psychology School, Doctor Dean Burnett, aimed at helping teenagers improve their relationships with their parents by better understanding them. It delves into topics such as why parents focus on cleanliness, restrict sleep, and sometimes appear disconnected from their teenagers. Burnett, drawing on his expertise as a neuroscientist and a former psychiatry lecturer, offers a conversational and insightful exploration of the potential conflicts

that can arise between teenagers and their parents. The book is written in an easy-to-read, conversational style and includes black-and-white illustrations.

APM

Most of these titles are available in e-format on the Western Cape OverDrive webpage and Libby app.

Die meeste van hierdie titels is ook beskikbaar in e-formaat op die Wes-Kaap Biblioteekdiens se OverDrive webblad en Libby-toepassing.

Note: At the time of going to press some of these titles are not yet available at the libraries.

APM Ayanda Majola
AT Anél Taljaard
NNG Nomonde Ngqoba

Establishing and maintaining a vibrant book club: a step-by-step guide

by Yvette Herbst



Book clubs offer a wonderful opportunity for individuals to come together, share their love for literature and engage in meaningful discussions. Establishing and maintaining a successful book club requires thoughtful planning, effective organisation and a commitment to developing a stimulating environment.

Here is a step-by-step guide to help you create and sustain a vibrant reading or book club:

Step 1: Define your purpose and goals

Is it purely for leisure, academic study or a combination of both? Defining your purpose and goals will guide the club's activities.

A book club's purpose outlines the reason for its existence. The purpose should capture the main aim of the club and what it seeks to achieve. Some aspects to consider when defining the purpose include:

- Promoting a love for reading and literature
- Creating a community of like-minded individuals who enjoy discussing books
- Encouraging intellectual and personal growth through literary discovery
- Fostering connections and friendships among members through shared interests
- Providing a platform for thoughtful discussion and critical thinking
- Exploring diverse perspectives, genres and authors.

Goals are specific, measurable ideas that the book club aims to accomplish within a certain timeframe. They should support the purpose and members stay focused and motivated. Consider setting goals related to:

- Reading targets: Decide the number of books to read per month or year
- Discussion quality: Strive for in-depth, engaging discussions that delve into themes, characters and literary elements
- Diversity and inclusivity: Ensure that a variety of voices, genres and perspectives are represented in the club's reading selections
- Member engagement: Encourage active participation through regular attendance, contributions to discussions and sharing recommendations
- Community outreach: Organise events, collaborations or initiatives that extend the book club's reach beyond its membership
- Personal development: Provide opportunities for members to improve their understanding of literature, develop critical thinking skills or explore new interests.

It's important to involve all club members in the process of defining its purpose and goals to ensure buy-in and commitment. Reviewing and improving the purpose and goals will ensure that the club remains attentive to changing interests and requirements over time.

Step 2: Invite your members

Reach out to friends, colleagues, community members or organisations who share an interest in reading. Consider a variety of reading preferences to enrich discussions.

Inviting participants to a newly established book club requires a thoughtful approach to attract members who share an interest in reading and discussing books. Key elements to consider:

- Identify your target audience. Who do you want to attract? Do you want an adult, children, teen, young

adult or senior book club? Consider aspects such as age, location, reading preferences and availability.

- Create promotional materials. Develop eye-catching and informative promotional materials to attract potential members. This could include posters, flyers, advertising on social media platforms or online event listings. Clearly state the club's purpose, goals, meeting schedule and contact information.
- Make use of social media platforms like Facebook, Instagram or X (previously Twitter) to promote your book club. Create event pages, posts and hashtags to generate a buzz and reach out to a wider audience. Join online groups or forums related to books and literature to connect with individuals who may be interested in signing up.
- Tap into existing networks. Reach out to friends, family, colleagues and acquaintances who you think might be interested in joining a book club. Ask them to spread the word to their networks as well. Word-of-mouth can be a powerful tool for recruitment.
- Partner with local organisations. Collaborate with local libraries, bookstores, community centres or educational institutions to promote your book club. They may even be willing to display your promotional materials or share information about your club with their customers or patrons.
- Host an informational meeting or launch event. Organise an informational meeting or book club introduction where interested individuals can learn more, meet the organisers and socialise with potential members. Consider hosting this event in a public space, like your local library, in a mall, online or a hybrid meeting to accommodate different preferences and accessibility needs.
- Offer incentives or perks to encourage participation, such as free snacks or beverages at meetings or entry into a raffle for book-related prizes, discounts on books at bookstores or access to book launches.



- After generating initial interest, follow up with potential members to provide additional information, answer questions and remind them of upcoming meetings or events.

Step 3: Meeting logistics

Great things start with a great name. 'Book Club' is rather generic. Get your creative shoes on and find something exciting! This will help your group form an identity and help keep members engaged and accountable.

Determine the location of the meetings. Will it be physical meetings, virtual (online) ones or hybrid meetings (or a combination of both)? Rotate meeting locations among members' homes, local coffee shops, libraries or community centres to provide variety and accommodate members' preferences. Consider hosting occasional outdoor meetings in parks or other public spaces for a change of scenery. The meeting structure of a book club creates a framework and will assist with the discussions while at the same time accommodating the

preferences and needs of its members.

Decide how often meetings will be held. Common frequencies include monthly, bi-monthly, or quarterly. Be open to adjusting meeting times and dates to accommodate members' availability and scheduling conflicts.

Consider rotating meeting times (e.g., evening, weekend, weekday) to allow members with different schedules to participate. Determine the duration of each meeting, typically ranging from one to two hours depending on the discussion and members' availability.

Communicate meeting details, including the book title, meeting date, time, location and any additional instructions or materials. Determine the primary communication channels for the club, such as email, social media groups, messaging apps or online forums. Ensure that all members have access to these channels and are aware of how to use them for club-related communications.

Keep track of RSVPs and attendance for each meeting to ensure adequate preparation and accommodations. Send out meeting reminders and follow-ups to confirm attendance

and remind members of the meeting details.

Develop a meeting agenda outlining the topics to be discussed, activities to be conducted, and any logistical details to be addressed. Share the meeting agenda with members in advance to allow for preparation and input.

Communicate the chosen books to members in advance and provide information on where to obtain copies. Gather and distribute any supplementary materials or resources related to the selected books, such as discussion guides, author biographies or relevant articles. Provide links or instructions for accessing digital copies of books or resources if available.

If applicable, establish a system for managing club finances, such as collecting dues for expenses like refreshments, venue rentals or purchasing books. Keep accurate records of expenses and income and communicate regularly with members about financial matters.

Rotate the role of the discussion facilitator among members to ensure that everyone has an opportunity to lead discussions and contribute to

the club's success. The facilitator can prepare by reading discussion guides, researching the author's background and selecting pertinent questions to guide the conversation.

Selecting an inclusive reading list for a newly established book club involves the selection of a diverse range of titles that represent different voices, perspectives and experiences. A few things to consider when selecting these:

- Define what inclusivity means for your book club. Consider factors such as representation of different voices, diversity of genres and themes and inclusion of authors from various backgrounds.
- Aim for a diversified balance of perspectives and experiences within your reading list, including but not limited to race, ethnicity, gender, sexual orientation, disability, religion, geographical and socio-economic backgrounds. Seek recommendations from various sources such as reviews, bloggers, literary awards, or book discussions on social media platforms.
- Offer a diverse selection of genres and themes to cater to different interests and preferences. Include fiction, non-fiction, classics, poetry, graphic novels, biographies and other literary forms to keep the reading list dynamic and engaging.
- Encourage members to explore themes, characters, plot developments, writing style and any other aspects of the book that sparked their interest or curiosity. Allow time for open-ended discussion where members can share their overall impressions, favourite moments, unanswered questions or connections to personal experiences. Depending on the length and difficulty of the book, you may choose to discuss the entire book in one meeting or focus on specific chapters or sections.
- Choose titles that cover a wide range of topics, such as social justice, identity, family dynamics, historical events, mental health, LGBTQ+ experiences, immigration and disability rights.
- Prioritise books written by authors who share the identities

or experiences depicted in their work. Seek out 'own voices' literature, where authors write from their own lived experiences. Look for books that challenge stereotypes, break down barriers and offer representations of diverse communities.

- Select books that spark meaningful discussions and encourage members to reflect on their own perspectives and biases. Include reading guides, discussion questions or supplementary materials to deepen engagement with the chosen books and foster respectful dialogue.
- Request feedback from club members about the inclusivity of the reading list and actively listen to their suggestions for improvement. Be willing to adapt and evolve your selection process based on feedback and changing priorities within the group.

By following these steps and prioritising inclusivity in your reading list selection process, you can create a welcoming and enriching environment where all members feel represented, valued and engaged in meaningful literary exploration.

By effectively managing logistics, you can ensure that the club operates smoothly and efficiently, allowing members to focus on enjoying the reading experience and engaging in stimulating discussions.

Step 4: Create a comfortable environment

Whether meeting in person or virtually, ensure a comfortable and welcoming atmosphere. Consider factors like seating arrangements, lighting and any virtual platforms you may use. Provide comforts such as cushions, blankets, or refreshments to enhance members' comfort and enjoyment during meetings.

Creating an amenable environment is essential to fostering meaningful discussions, encouraging participation and building camaraderie among members. Create an environment where members feel comfortable expressing their thoughts, opinions and emotions without fear of judgment or ridicule. Emphasise confidentiality and respect for privacy, especially when

discussing sensitive topics or personal experiences.

Step 5: Set ground rules

Establish ground rules for discussions, respecting diverse opinions, keeping conversations focused and ensuring everyone has an opportunity to speak. Establishing rules for a book club helps ensure that meetings run smoothly, discussions are respectful and all members feel comfortable and valued. Some common rules to consider:

- Treat all members with respect and kindness, regardless of differences in opinion or background. Listen attentively when others are speaking and avoid interrupting or talking over them. Refrain from making derogatory or offensive comments about authors, characters or fellow members.
- Encourage active participation by all members during discussions. Respect everyone's right to share their thoughts and opinions, but also be mindful of allowing quieter members the opportunity to contribute.
- Strive to attend meetings regularly and arrive on time out of respect for other members. Notify the group in advance if you are unable to attend a meeting.
- Follow the discussion guidelines established by the facilitator or agreed upon by the club members.
- Avoid spoilers for books that other members have not yet read.
- Focus discussion on the book and related topics, rather than veering off-topic.
- Provide constructive feedback during discussions, focusing on the merits of the book and ways to deepen understanding or engagement.
- Be open to differing opinions and perspectives and engage in respectful debate when disagreements arise.
- Respect the confidentiality of discussions held within the book club. What is discussed within the group should remain confidential unless explicit permission is given to share outside of the group.

Step 6: Set the tone

Start each meeting with a warm welcome and introductions to help members feel at ease. Establish a positive and inclusive atmosphere by expressing appreciation for members' contributions and perspectives. Encourage laughter and camaraderie while respecting the discussion topic and fellow members.

Use inclusive language and actively listen to ensure that all voices are heard and valued during discussions. Encourage members to share their thoughts and experiences related to the book, while also respecting differing opinions and viewpoints.

Create opportunities for all members to participate in discussions, whether by asking open-ended questions, using discussion prompts or facilitating small group discussions. Encourage quieter members to share their thoughts and opinions by inviting them to speak first or providing space for written contributions.

Foster connections and friendships among members by organising social events, book-related outings or shared activities outside of regular meetings. Celebrate members' achievements, milestones and contributions to the club to reinforce a sense of belonging and camaraderie.

Step 7: Use of technology

Technology can greatly enhance the experience of a club by facilitating communication, collaboration and access to resources. Make use of available online tools and platforms for scheduling, communication and sharing resources. This can enhance accessibility and facilitate discussions beyond meetings.

Host virtual meetings using video conferencing platforms such as Zoom, Google Meet or Microsoft Teams. Virtual meetings allow members to participate from the comfort of their own homes, regardless of geographical location. Provide instructions for accessing and participating in virtual meetings, including login details, meeting links and technical support resources if needed.

Utilise digital reading resources such as e-books, audiobooks or digital libraries to make reading more accessible to members. Many libraries offer digital lending services that allow members to borrow books electronically.

Use social media platforms such as Facebook, Instagram, X and LinkedIn to promote your club, share upcoming events and connect with potential members.

Create dedicated hashtags for your book club to encourage members to share their reading experiences and engage with each other online.

Step 8: Wrap-up and feedback

Ask for regular feedback from members about the overall management of the club, the titles selected on the reading list and other logistics. Actively listen to their suggestions for improvement and be willing to adapt or adjust based on feedback and/or changing priorities within the group.

Additional activities

Beyond book discussions, plan social activities to strengthen the solidarity among members. This could include author events, literary-themed outings or book-related games. Use techniques such as round-robin* discussions,



small group discussions or think-pair-share* exercises to encourage active participation and ensure that all voices are heard.

Incorporating social elements into your club can enhance members' enjoyment, foster connections and create a sense of community.

Start each meeting with a brief icebreaker activity to help members get to know each other and feel more comfortable sharing their thoughts and opinions. Icebreaker activities could include introductions, fun trivia questions related to the book or author; or sharing personal anecdotes related to the book's themes.

Organise social events and outings outside of regular club meetings to provide opportunities for members to bond and connect on a personal level. Consider hosting events such as movie nights based on book adaptations or outings to literary festivals, author readings, bookstores or host themed dinners, where members can gather to enjoy food and drinks inspired by the book being discussed. Encourage members to bring dishes or beverages that relate to the setting, time period or cultural background of the book, adding a fun and interactive element to the discussion. Host virtual book club parties where members can dress up according to themes from the book, play book-related games or quizzes; and enjoy virtual snacks and beverages together.

By incorporating social elements, you can create opportunities for members to connect, build friendships and deepen their enjoyment of the reading experience in a supportive and inclusive community.

Create an online discussion forum or social media group where members can interact, share recommendations and engage in ongoing discussions between meetings. Encourage members to share personal insights, favourite quotes or related articles to further connections and keep the conversation going outside of scheduled meetings.

Organise swaps or exchanges where members can trade books that they've finished reading and find new titles to explore. This not only provides an opportunity to discover new books but also facilitates interaction and

conversation among members as they discuss their reading preferences and recommendations.

Arrange virtual or in-person author Q&A sessions where members can interact directly with the author of the book they're reading. This provides a unique opportunity for members to ask questions, gain insights into the author's writing process and deepen their appreciation for the book.

Organise reading challenges or contests to motivate members to explore new genres, authors or reading formats. This could include challenges such as reading a certain number of titles within a specified time frame, completing a themed reading list or participating in book-related trivia competitions.

Continuously encourage member engagement by inviting input, ideas and suggestions for social activities and events.

Celebrate significant milestones, such as the club's anniversary or the completion of a year of meetings with special events or activities. Celebrate the club's successes and achievements and acknowledge the contributions of members who have helped shape its growth and development. Learn from challenges, setbacks or areas where improvement is needed and use them as opportunities for reflection, growth and continuous improvement.

By continuously evaluating and evolving your book club, you can create a dynamic and responsive community that adapts to its members' changing needs and interests, ensuring a rewarding and enriching experience for all involved.

Conclusion

Building a thriving book club takes time: be patient and enjoy the journey. Embrace the experience, appreciate the diverse perspectives of your members and savour the joy of shared literary exploration. It is a rewarding endeavour that goes beyond the love of reading; creating lasting connections and fosters a community built on the shared passion for literature.

By following these steps and adapting them to your requirements, you can create a book club that inspires

intellectual growth, friendship and a lifelong love of books and reading.

- * Round-Robin discussions: Pose a problem or question and have each book club member quickly sharing their thoughts.
- * Think-Pair-Share exercises: Facilitators pose a question; whereafter book club members first THINK to themselves, before being asked to discuss their response with a person sitting near them (PAIR).

References

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- <https://www.education.gov.za/Programmes/Read2Lead/BookClubs.aspx>
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- <https://offtheshelf.com/2020/04/how-to-start-digital-online-book-club/>
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- <https://www.phonemedia.org/how-to-create-the-perfect-book-club-a-step-by-step-guide/>
- <https://oeachoice.com/wp-content/uploads/2017/07/Guide-to-Starting-a-Book-Club.pdf>

Yvette Herbst is the assistant director of the Cape Winelands and Overberg regions at the Western Cape Library Service



The wonder of Wikipedia



by Ingrid Thompson

'Imagine a world in which every single human being can freely share in the sum of all knowledge'

Wikipedia is an online free open content encyclopaedia, which is widely accessible and written collaboratively by largely anonymous volunteers. The encyclopaedia contains information on literally all branches of knowledge. It is one of the most frequently visited websites in the world. It has more than 60 million articles written in more than 320 languages and attracts over 1.7-billion visitors monthly.

In fact, do a Google search on a topic, and see which entry comes up near the top or at the top.

Wikipedia has been operating for 23 years, since 15 January 2001, so it is undoubtedly an internet success story.

Wikipedia is supported by the non-profit Wikimedia Foundation which has the goal of development and maintenance of open content, wiki-based projects and providing the full contents of these projects to the public for free. Wikipedia is just one — albeit the largest and most well-known — of the projects supported by the Wikimedia Foundation. Other projects (which may be of interest to librarians) include WikiData, Wikimedia Commons and WikiSource.

Wikipedia is written collaboratively by largely anonymous volunteers known as Wikipedians. The articles can be edited by anyone with internet access, except in limited cases where editing is restricted to prevent disruption or vandalism.

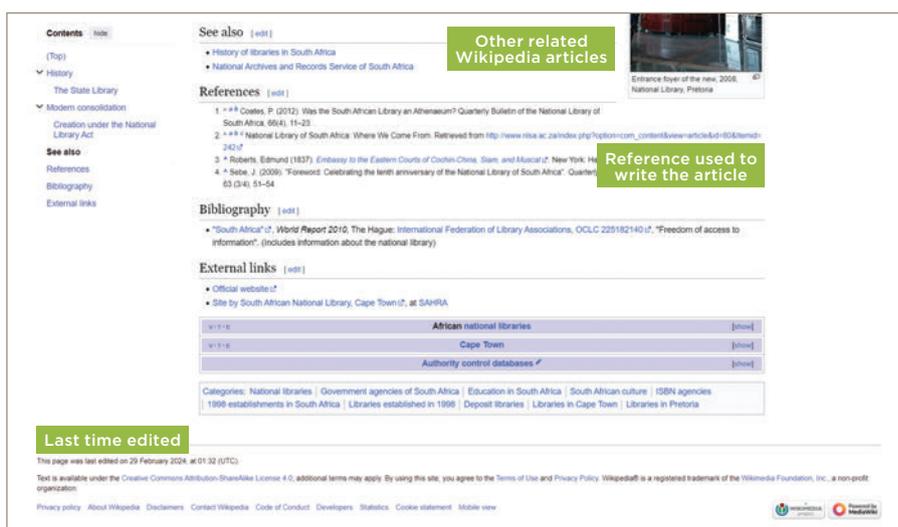
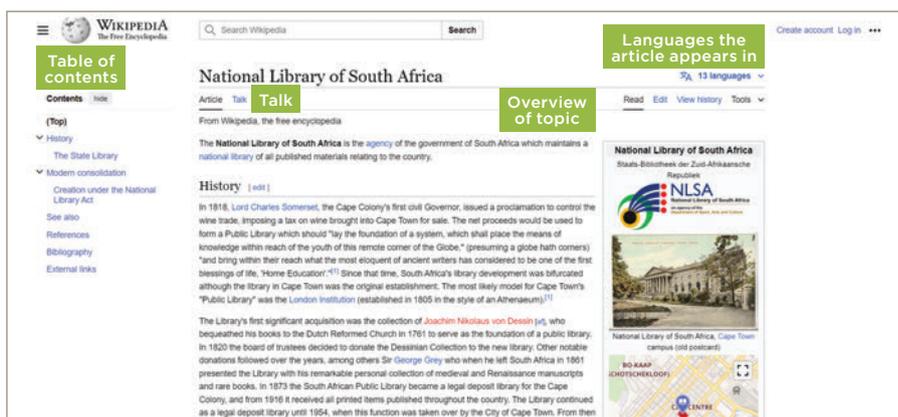
Unlike a printed reference source, articles on Wikipedia are continually created and updated; and articles on new events often appear within minutes rather than months or years. Because anyone can improve Wikipedia, it has become more comprehensive than any other encyclopaedia. Its contributors enhance its articles' quality and quantity, remove misinformation, errors and vandalism. Any reader can fix a mistake or add more information in text, images, or a reference.

Wikipedia's fundamental principles and policies have been developed by the Wikipedia community to describe and explain the agreed best practice to support the goal of creating a free, reliable encyclopaedia. This includes standards about the content and sources used on Wikipedia.

These have been summarised in what is called the Five Pillars of Wikipedia.

These pillars are:

- Wikipedia is an encyclopaedia. It combines elements of general and specialised encyclopaedias, gazetteers and almanacs.
- Wikipedia is written from a neutral point of view. There needs to be an impartial tone that documents and explains major points of view. All articles must be verifiably accurate with citations based on solid, reliable secondary sources. There is no original research. Editors' personal experiences, beliefs, interpretations or opinions do not belong on Wikipedia.
- Wikipedia is free content that anyone can use, edit and distribute. No editor owns an article, so any contribution can be or may be edited and redistributed. Editors need to respect copyright laws and not plagiarise from other sources.
- Wikipedia's editors should treat each other with respect and civility, even when they disagree. Editors are asked to act in good faith and assume good faith on the part of others.
- Wikipedia has no firm rules. Having said all of the above, the policies and guidelines are not carved in stone, but evolve over time. Be bold, editors are told, but not reckless in updating articles. Mistakes can be corrected very easily as almost every past version of an article is saved.



The various elements of a Wikipedia article

en.wikipedia.org

What are the various elements of a Wikipedia article?

Each article begins with an overview of the topic which is followed by a Table of Contents.

At the top of the article, there are two tabs. The default tab is the *Article* tab, but there should also be a *Talk* tab. The *Talk* tab discusses changes to the content of the article, showing who is editing the article. Depending on the topic, this chat can be quite robust.

On the right-hand side at the top of the article, is a textbox giving the number of languages into which the article has been translated.

At the bottom of the article, a *See Also* link points to a list of related Wikipedia articles. This is followed by *References*, which lists the reliable,

secondary published sources that the editors used in writing the article. Readers and editors need to be able to check that the information comes from a reliable source.

There are external links to other useful sites about the topic, and for some entries, there are links to sister projects like Wikimedia Commons and Wikisource. This is followed by information about the last time the article was updated.

Also often found at the top of an article are icons. The padlock icon

indicates that a page is protected or semi-protected and cannot be edited by unregistered or new users. A green plus sign is indicative of a 'Good article' which Wikipedia notes is well-written, contains factually accurate and

verifiable information, is broad in coverage, neutral in point of view, stable, and illustrated — where possible — by relevant images with suitable copyright licenses.

So why should librarians be involved with Wikipedia?

Libraries and Wikipedia share a common goal. That is, to provide free public access to knowledge and resources. Libraries are spaces and places for citizen engagement, preservation of cultural heritage and the sharing of open information, along with the traditional role of maintaining collections of print and digital media; while Wikipedia's mission is to empower and engage people to collaboratively collect and develop open education content and share it. Both aim to bring knowledge to a wider audience, to create spaces where learning can happen and where people can find the resources they need.

As IFLA (2016) commented '*If Wikipedia is a virtual (online) door to knowledge, while libraries have been a real door (offline), the two communities should work together to provide new levels of access to information to humanity. It is a powerful tool for public libraries, especially in parts of the world where access to other resources is cost-prohibitive.*'

Editing Wikipedia should align with librarians' professional values, expertise and commitment to open access to information. It can have a positive impact on the quality and breadth of information available on the platform, benefiting both the librarian community and the general public. It complements the work of libraries by allowing people to find information at any time of day, as long as they have an internet connection (and sometimes even when they don't!).

How Wikipedia works

For librarians to use and understand Wikipedia, we need to be familiar with it. We need to know how Wikipedia formats, collects and disseminates information. We need to know how it works under the bonnet, to understand the components of a Wikipedia article

and to know about the policies and guidelines around neutrality, reliability and notability. This includes whether the topic is notable and whether there is third-party coverage in reliable sources; understanding what a reliable source is, and that information is presented accurately and without bias.

We need to acknowledge the limitations and problems with Wikipedia. It is not a one-stop shop for all information needs, but a starting point for research. Not all knowledge is represented. There is a Western bias so there is a gap about Africa and African knowledge. The demographics of editors are that they are largely white male and North American. There is also a gender gap as there are not enough female

editors nor enough coverage of women.

These all indicate opportunities to add local (South African and African) content in the official South African languages by either writing in these languages or translating articles to and from the official languages. At the time of writing (February 2024), the five most active South African languages are Afrikaans, IsiZulu, isiXhosa, Southern Sotho, and Northern Sotho.

Wiki Loves South African Libraries Campaign

Is your library on Wikipedia? It is a good place to talk about your library and its collections. Many libraries have



Wiki Loves South African Libraries aims at bridging the gap that exists about libraries on Wikipedia focusing on South African Libraries. Pictured above is Rondebosch Public Library (https://en.wikipedia.org/wiki/Rondebosch_Library)



their own Wikipedia pages, or make sure that their details (opening hours, special collections) are available on their town or city's Wikipedia page. Very few South African libraries have a presence on Wikipedia.

Wiki Loves South African Libraries aims at bridging the gap that exists about libraries on Wikipedia focusing on South African libraries. The campaign is intended to bring together libraries, librarians, library students and creating visibility for libraries and their services, allowing South African libraries to tell their stories through Wikipedia and its various sister projects. For more information, see https://meta.wikimedia.org/wiki/Wiki_Loves_South_African_Libraries_Campaign

This campaign runs from South African Library Week 2024 until Librarians' Day 2024.

lib1ref Campaign



meta.wikimedia.org

In this campaign, librarians from all over the world are challenged to add at least one reliable source where a citation is missing in any Wikipedia article. Having started in January 2016,

the campaign runs twice a year from 15 January to 5 February, and again from 15 May to 5 June. More details can be found at https://meta.wikimedia.org/wiki/The_Wikipedia_Library/1Lib1Ref

This campaign taps into our day-to-day librarian skills where we assist patrons in finding a reliable source when locating information on a topic. Librarians are challenged to fill the gap in the missing citation in that Wikipedia article using a source one would point a patron to if they wanted to know more.

#Everybookitsreader



[Andrea Tiemi/flickr.com](https://www.flickr.com/photos/andrea_tiem/)

This campaign aims to improve and create content about books, literacy works and oral stories in Wikipedia and other sister projects. It runs in April and coincides with World Book Day (23 April). The campaign is named for the third law of SR Rangagnathan's five laws of library science, 'Every book its reader'. (https://meta.wikimedia.org/wiki/EveryBooksItsReader_2023)

Readings

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Wikimedia South Africa <https://www.wmza.org/>

Wikipedia: Five Pillars https://en.wikipedia.org/wiki/Wikipedia:Five_pillars

Ingrid Thompson is a senior librarian in the Humanities Section of UCT Libraries. She has been involved with Wikipedia since 2014 as an editor, but since 2018, upon hearing about the lib1ref campaign, started to promote that through LIASA and the HELIG (the Higher Education Libraries Interest Group). She has also run webinars and sessions at the LIASA Conference since 2022. She currently sits on the Wikimedia South Africa Chapter's Board



Latest arrivals at Central Reference (SN)

by Sandra Kingswell

Over the last few months Central Reference (SN) has received some new and exciting items to add to its already extensive collection. A total of 45 new books have been shelved and are waiting to be borrowed.

The following titles are reviews of the latest arrivals at Central Reference.

This is a story of human survival over the last one million years in the Namib Desert — one of the most hostile environments on earth. The resilience and ingenuity of desert communities provide a vivid picture of our species' response to climate change, and ancient strategies to counter ever present risk. Dusty fragments of stone, pottery and bone tell a history of perpetual transition, of shifting and

temporary states of balance. **Namib** by John Kinahan digs beneath the usual evidence of archaeology to uncover a world of arcane rituals, of travelling rainmakers and intricate social networks which maintain vital systems of negotiated access to scarce resources. This book is more than a work of scientific research: it is a love-song to the desert and its people.

Since opening their vegan café fifteen years ago, *The Happy Pear* have unlocked the secrets to cooking delicious, plant-based meals that are bursting with flavour and packed with goodness. Now they are back with 90 brand new, mouth-watering recipes and four bespoke meal plans that will look after your heart, give you glowing skin, calm your gut and help you lose weight, without counting the calories. Stephen and David designed the four plans with medical experts to help people to look after their bodies and transform their health with the magic of plant-based wholefood ingredients,

and thousands of people have done just that. Cooking with more plants means that every meal is full of fibre, high in vitamins and low in saturated fat, which means they boost your energy, reduce cholesterol, and keeps you fuller for longer. **The happy health plan** by David and Stephen Flynn includes lots of classic dishes, from a creamy carbonara to a katsu curry, a fluffy pancake stack and even a berry crumble. This book will help you look after your whole-body health, inside and out, with tastier food than ever before.

The main objective of education is the effective preparation of learners for life, citizenship and the world of work. It can be argued that the foundation phase is the most vital part of formal schooling as it is here that the fundamentals for reading, writing and mathematics are imparted which will carry the learners successfully to matric and beyond.

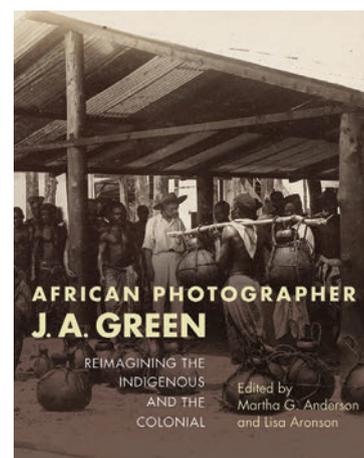
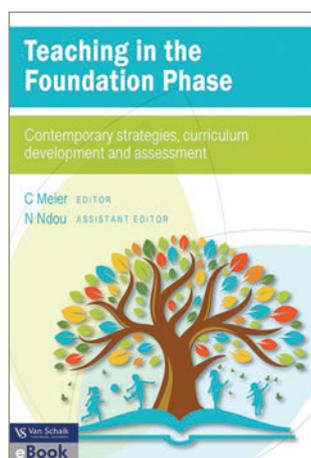
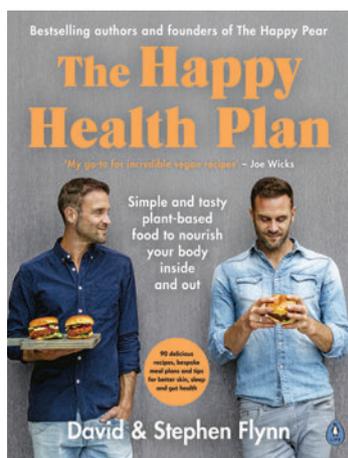
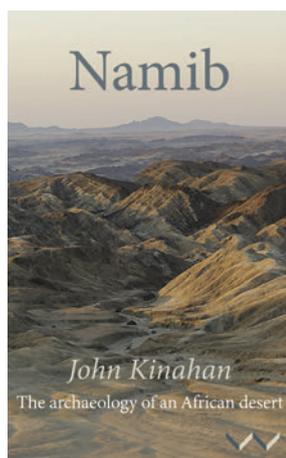
Teaching in the foundation phase goes far beyond the formal instruction of these subjects, however, as teachers are also tasked with supporting learners with behavioral, social and physical development milestones. It focuses on contemporary strategies to assist teachers in becoming confident professionals in South Africa's diverse, multicultural classrooms. It also discusses the roles that foundation phase teachers have to fulfil, from carer to educator, in order to be fulfilled in their work and be considered competent teachers. Contents include the following: the role of reflection in teaching, curriculum development,

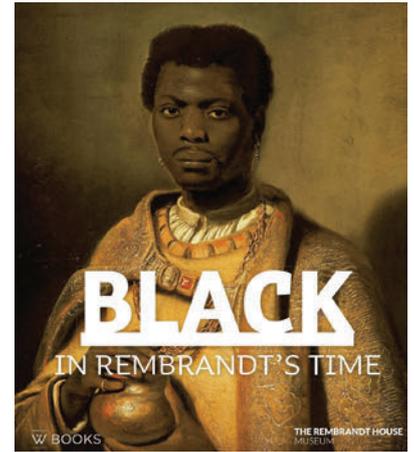
lesson planning, a neuroscientific view of teaching, technology in the classroom, assessment strategies, handling discipline, Involving parents and volunteers and integration for meaningful learning.

JA Green (1873–1905) was one of the most prolific and accomplished indigenous photographers to be active in West Africa. **African Photographer: reimagining the indigenous and the colonial** celebrates Green's photographs and opens a new chapter in the early photographic history of Africa. Soon after photography reached the west coast of Africa in the 1840s, the technology and the resultant images were disseminated widely, appealing to African elites, European residents and travellers to the region. Responding to the need for more photographs, expatriate and indigenous photographers began working along the coasts, particularly in major harbour towns. Green, whose identity remains hidden in his English surname, maintained a photography business in Bonny along the Niger Delta. His work covered a wide range of themes including portraiture, scenes of daily and ritual life, commerce, and building. Martha G Anderson, Lisa Aronson and the contributors have uncovered 150 of Green's images in archives, publications and even albums that celebrated colonial achievements. This landmark book unifies these dispersed images and presents a history of the photographer and the area in which he worked.

In **Micro food gardening**, author and small-space gardener, Jen McGuinness introduces you to a world of miniature edible plants and dozens of DIY projects for growing them. Imagine growing your own organic fruits and veggies on a tiny urban balcony, a petite front porch, a small patio container, or even on your kitchen counter. Thanks to Jen's creative flair and growing prowess, gardeners everywhere will discover how easy it is to grow delicious organic foods in tiny spaces — including favorites like dwarf tomatoes, cucumber, melons, and more. In just an itty-bitty amount of space and with a little spare time, you'll be growing the best micro edibles in unique and inspired ways. Projects include bicycle basket lettuce garden, mini food fountain with herbs, veggies, and edible flowers, herb and spice garden in a wine box, mini stir fry garden for fresh greens, windowsill pea shoots, plus many, many more.

Black people were present in seventeenth-century Holland, both in society and in art. This subject has long remained in the shadows, but wrongly so. Rembrandt and many of his contemporaries made magnificent works of art that depict black people. Those works have been collected in this book. The biggest surprise: the later stereotypes of black people had not yet become dominant. Painters portrayed individual black models from life, with all their personal characteristics. Furthermore, black people were not always secondary





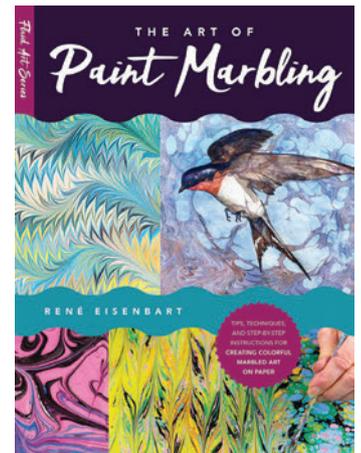
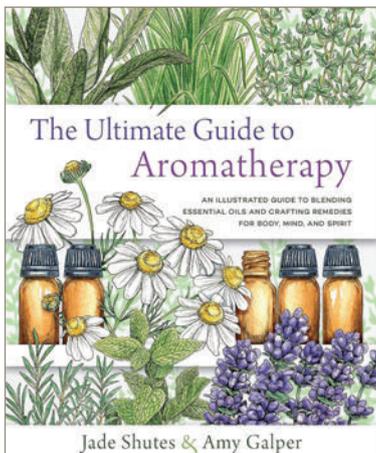
figures in minor roles, but sometimes formed the main subject of the artwork. **Black in Rembrandt's time** explores the conditions that gave rise to these remarkable works of art and the reasons the public image of black people changed from about 1660 onwards. It tells the stories of artists who aimed to capture the visual world, the impact of transatlantic slavery, and a small community of free black people in Amsterdam's Jodenbreestraat.

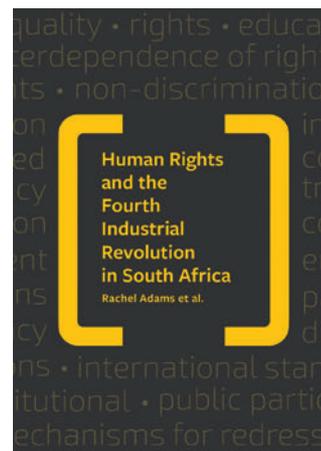
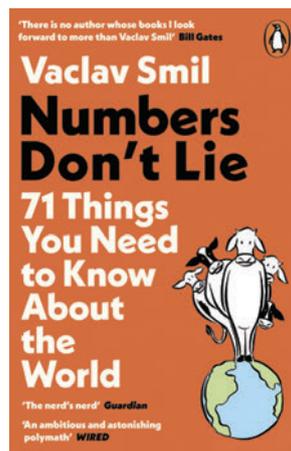
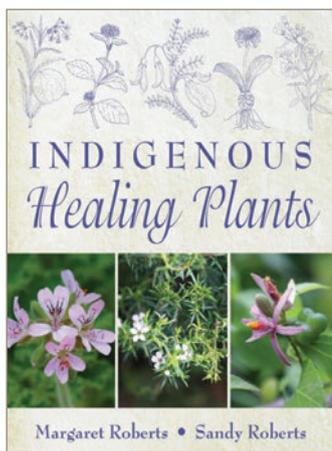
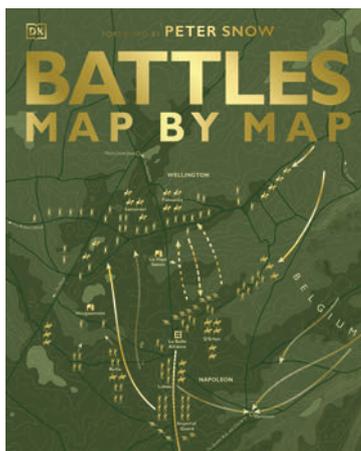
Written by two of the leading voices in aromatherapy, Amy Galper and Jade Shutes, **The ultimate guide to aromatherapy** is a progressive, comprehensive approach to using aromatherapy and essential oils for healing and wellness. Essential oils have

been used across all world cultures for thousands of years. While popularity of aromatherapy has endured, the methods and applications of the craft have evolved. This book is the modern practitioner's guide to working with aromatherapy and essential oils. Using techniques developed over decades of teaching, you will learn the science of aromatherapy and how essential oils interact with our sense of smell, brain pathways and skin. The guide also includes over 50 plant profiles, plus recipes and blends for health and beauty. Included are remedies for digestive health, immunity, women's health concerns, and more. Drawing on the authors' unique methodology and expertise as aromatherapists, herbalists, and healers you will learn the art of

blending formulations with great skill and discernment. This book is a must-have primer for anyone interested in the healing properties of plants.

Paint marbling, a contemporary technique with a long history, has evolved into a fun, modern art form. It uses a base of thickened water, onto which paint is sprinkled and the swirled or manipulated. Laying paper onto the paint creates beautiful, abstract art that's easy to make at home using minimal, affordable supplies. Using step-by-step projects and approachable instructions accompanied by large, beautiful photographs, learn to use acrylic paints to create marbled artwork on a variety of surfaces, including paper





and cloth. **The art of paint marbling** by Rene Eisenbart details all of the tools, materials and techniques you need to get started. Whether a new hobby for beginners, an alternative technique for the more advanced artist, or a family activity for artists both young and old, learn to use paper, paint, and water to create your own on-trend artwork.

Wars and the battles that punctuate them are a timeless feature of human experience. Fighting is our ultimate means of resolving conflict when all else fails. Bloody though battles are, history cannot ignore them. **Battles: map by map** illuminates the stories of the most important of those battles with a clarity never seen before. Only a map, the bird's eye view of a battle, can explain and illustrate the twists and turns of each contest. All the battles in this meticulously designed book are in their own way decisive. Some change the shape of the world map by shifting frontiers or deciding the rise and fall of nations. Others erupt within frontiers, marking the transformative moments in civil wars, and revolutions. From the ancient world to the 21st century, step onto the battlefields of history with more than 100 specially commissioned and original historic maps. Layers of information and clear graphics show how the great battles such as Agincourt, Gettysburg and Stalingrad were won by skill, determination — and luck. Historic paintings, contemporary photographs, fascinating artefacts and groundbreaking weapons take you right to the heart of the action.

Indigenous healing plants by Margaret and Sandy Roberts is a fascinating compilation of the uses of more than 140 indigenous plants, from well-known garden favourites such as agapanthus and scented geraniums to the lesser-known plants like agt-dae-geneesbossie and ashwaganda. A section on naturalised weeds such as blackjack, khakibos and chickweed shows these plants in a new light: not as bothersome interlopers in the garden, but as medicinal and nutritious powerhouses. This book shares the story of each plant's history and its various uses — medicinal, in cooking, as natural insect repellents and deodorisers — along with tried and tested recipes, as well as brief notes on how to grow it in the garden. The plants are illustrated by Sandy's full colour photographs, alongside Margaret's delicate line drawings. This fully updated and expanded edition now includes an additional 15 indigenous medicinal plants as well as a new section on naturalised weeds and foraged food plants. These plants have been used medicinally and for food for centuries and many of these uses survive to this day. It has been Margaret and Sandy's passion to educate and inspire all who read this book so that this knowledge would be preserved for future generations. The book records traditional wisdom and practical information on the many uses of indigenous South African plants.

General

- 001.4 FIR Maree, Kobus. First steps in research.
- 005.329 ALE Alexander, Michael. Excel 2019 bible: the comprehensive tutorial resource.
- 032.02 SMI Smil, Vaclav. Numbers don't lie: 71 things you need to know about the world.
- 070.57973 STA Davies, Tim. The state of open data: histories and horizons.

Philosophy and psychology

- 100 SIM Simply philosophy.
- 150.3 MUL Singh, Tashne. Multilingual glossary of psychology management terms.
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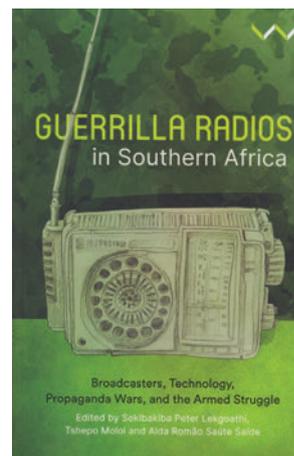
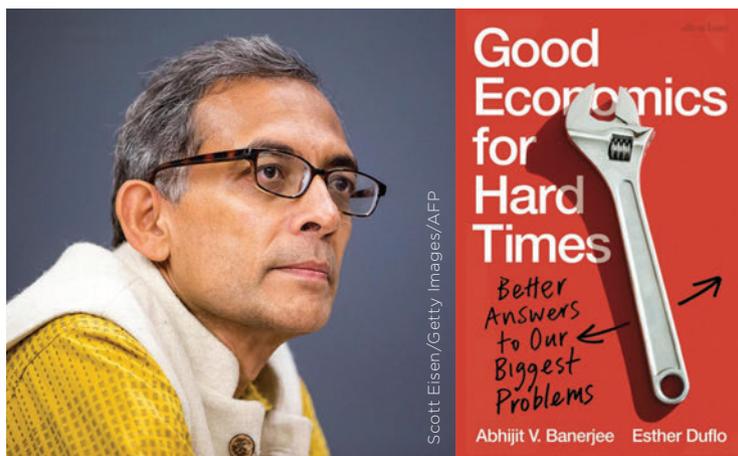
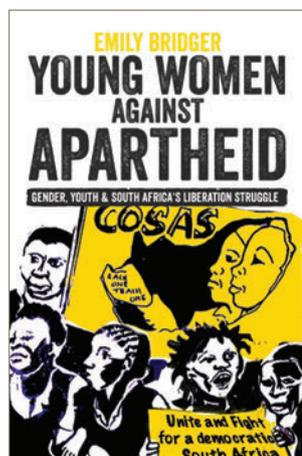
Religion

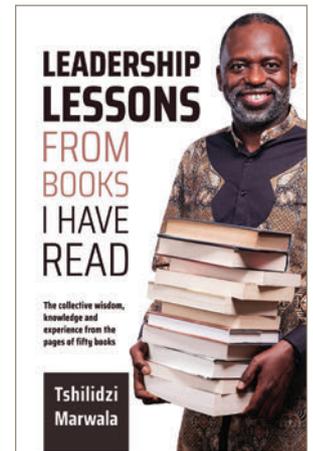
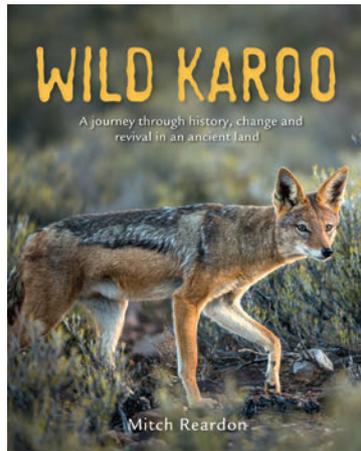
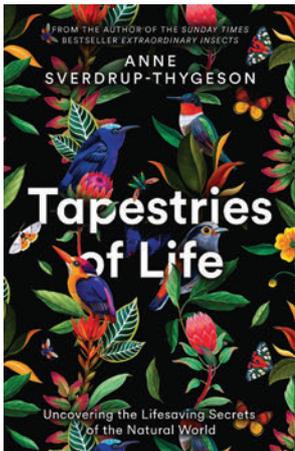
- 235.3 STA Stanford, Peter. Angels: a history.
- 284.268 JAC Jackson, Neels. Drie dekades van verandering: die NG Kerk se pad van verruiming.

Social Sciences

- 303.483 HUM Adams, Rachel. Human rights and the Fourth Industrial Revolution in South Africa.

- 305.40968 BRI Bridger, Emily. Young women against Apartheid: gender, youth and South Africa's liberation struggle.
- 305.8968 DIS Henkeman, Sarah. Disrupting denial: analysing narratives of invisible/visible violence & trauma.
- 305.8968 SEE Seekoei, Simon Khoi. Coloured... to be or not to be? 'That's the question'.
- 306.42096 IND Gumede, Vusi. Indigenous systems and Africa's development.
- 306.8423 MKH Mkhize, Zamambo V. Polygyny and gender: the gendered narratives of adults raised in polygynous families.
- 320.01 MAF Nyoka, Bongani. The social and political thought of Archie Mafeje.
- 320.968 MAR Booyesen, Susan. Marriages of inconvenience: the politics of coalitions in South Africa.
- 321.8 DES Williams, Michelle. Destroying democracy: neoliberal capitalism and the rise of authoritarian politics.
- 324.268 LOD Lodge, Tom. Red road to freedom: a history of the South African Communist Party 1921-2021.
- 324.268 RAN Vigne, Randolph. Randolph Vigne: historian & Huguenot scholar.
- 327.6 MON Monyae, David. Reflections on the global village: opinion and analysis.
- 330 BAN Banerjee, Abhijit. Good economics for hard times: better answers to our biggest problems.
- 330.122 CAP Satgar, Vishwas. Capitalism's crises: class struggles in South Africa and the world.
- 330.3 MUL Vahl, Sandie. Multilingual glossary of economics terms.
- 330.96 FOU Fourie, Johan. Our long walk to economic freedom: lessons from 100,000 years of human history.
- 332.4 BUC Buckham, David. The end of money: the great erosion of trust in banking, China's Minsky moment and the fallacy of cryptocurrency.
- Q 338.642096 CHA Charman, Andrew. Township economy: people, spaces and practices.
- 338.96 LEA Mazibuko-Makena, Zamanzima. Leap 4.0: African perspectives on the Fourth Industrial Revolution.
- 342.6066 PUR Corder, Hugh. Pursuing good governance: administrative justice in common-law Africa.
- 344.6807 VER Veriava, Faranaaz. Realising the right to basic education: the role of the courts and civil society.
- 346.6804 SAL Salmon, Owen. Intellectual property made simple.
- 355.09673 LAM Lamprecht, Deon. Die brug: na die hel en terug in Angola.
- 355.476741 THO Thompson, Warren. The battle of Bangui: the inside story of South Africa's worst military scandal since Apartheid.
- Q 355.48 BAT Snow, Peter. Battles: map by map.
- 362.110968 HIL Hill, Ulrike. A dream realised: the challenges and triumphs of building a Mandela legacy.
- 362.293 OPI Waetjen, Thembisa. Opioids in South Africa: towards a policy of harm reduction.
- 362.295 BUR Burnett, Alexis. Homegrown cannabis: a beginner's guide to cultivating organic cannabis.
- 363.34929 JOU Joubert, Leonie. Day Zero: one city's response to a record-breaking drought.
- 364.1323 BLA Blackman, M. Rogues gallery: an irreverent history of corruption in South Africa, from the VOC to the ANC.
- 364.1323 ERA Erasmus, Paul. Confessions of a Stratcom hitman.
- 370.15 PRE Preston, Lynn. A teacher's guide to the SIAS document: less paperwork, more teaching.
- 372.21 RET Van Heerden, Judy. Rethinking learning through play.
- 372.21 TEA Meier, Corinne. Teaching in the foundation phase: contemporary strategies, curriculum development and assessment.
- 378.6 CLO Cloete, Nico. Research universities in Africa.
- 384.540968 GUE Lekgoathi, Sekibakiba Peter. Guerrilla radios in Southern Africa: broadcasters, technology, propaganda wars, and the armed struggle.





Languages

R 496.3 MAR Marhanele, MM. Tihlungu Ta Rixaka: dikixinari ya ririmi ra XiTsonga.

Science

- 508 SVE Sverdrup-Thygeson, Anne. Tapestries of life: uncovering the lifesaving secrets of the natural world.
- 509.6 NEX Beaudry, Catherine. The next generation of scientists in Africa.
- 556.87 ROG Rogers, John. Geological adventures in the fairest Cape: unlocking the secrets of its scenery.
- 572.9687 BAM Bam, June. Ausi told me: why Cape herstorographies matter.
- 574.96874 REA Reardon, Mitch. Wild Karoo: a journey through history, change and revival in an ancient land.
- 574.9688 PET Petrou, Nikos. Wildlife of Namibia: a photographic guide.
- 581.632 VAN Van Wyk, Ben-Erik. Food plants of the world: identification, culinary uses and nutritional value.
- Q 581.634 ROB Roberts, Margaret. Indigenous healing plants.
- 591.96891 TEE Teede, Jan. A field guide: Mana Pools national park.
- R 597.8096 CHA Channing, Alan. Field guide to the frogs & other amphibians of Africa.
- 599.7442 EVA Evans, Sara. When the last lion roars: the rise and fall of the king of beasts.

Technology

- 614.4096 EPI Mazibuko, Zamanzima. Epidemics and the health of African nations.
- 615.321 SHU Shutes, Jade. The ultimate guide to aromatherapy: an illustrated guide to blending essential oils and crafting remedies for body, mind, and spirit.
- 615.7883 POL Pollan, Michael. How to change your mind: what the new science of psychedelics teaches us about consciousness, dying, addiction, depression, and transcendence.
- 616.831 MOS Mosconi, Lisa. The XX brain: the groundbreaking science empowering women to prevent dementia.
- 616.8524 OSU O'Sullivan, Suzanne. The sleeping beauties and other stories of mystery illness.
- 616.9246 ING Ingels, Darin. The Lyme solution: a 5-part plan to fight the inflammatory auto-immune response and beat Lyme disease.
- 616.97 AMO Amoscato, Emma. Living with allergies: practical tips for all the family.
- 635.986 MCG McGuinness, Jen. Micro food gardening: project plans and plants for growing fruits and veggies in tiny spaces.
- Q 641.5 VAN Van der Merwe, Ilze. Simply seasonal: recipes inspired by nature.
- Q 641.563 BAR Barnhoorn, Catherine. Mila's meals: free from gluten, sugar & dairy: the beginning & the basics.

- 641.5636 FLY Flynn, David. The happy health plan: simple and tasty plant-based food to nourish your body inside and out.
- Q 641.664 FOR Forssman, Billy. Oink!: the perfect pork cookbook.
- 641.813 SOU Grigson, Sophie. The Soup book: 200 recipes season by season, ingredient by ingredient.
- Q 646.2 LEW Lewis, Karen. Wabi-sabi sewing: 20 sewing patterns for perfectly imperfect projects.
- 657 PRA Moloi, MA. Practical accounting.
- 658.003 MUL Vahl, Sandie. Multilingual glossary of business management terms.
- 658.022 ENT Chiloane-Tsoka, GE. Entrepreneurship and small business management: an emerging economies perspective.
- 658.1503 MUL De Graaf, Karin. Multilingual glossary of financial management terms.
- 658.3125 PER Barlett, Beverley. Performance management: a contemporary South African perspective.
- 658.4012 SIE Sieff, Grant. Passion, power & purpose: engaging with strategy in your organization, and your life.
- 658.40355 SUN Sunter, Clem. Thinking the future: new perspectives from the shoulders of giants.
- 658.4092 MAR Marwala, Tshilidzi. Leadership lessons from books I have read: the collective wisdom, knowledge and experience from the pages of fifty books.

- 658.45 VAN Van Schalkwyk, M.J. Gevorderde Kommunikasie N5.
- 658.7 PUB Ambe, IM. Public procurement and supply chain management.
- 658.827 BRA Cunningham, Nicole. Brand management: a southern African perspective.
- Q 684.8 WOR Workshops: expert advice for designing a great woodshop in any space.
- 690.89 ORL Orlow, Melanie von. Bee hotel: all you need to know in one concise manual: 30 DIY insect home projects.

Arts and recreation

- Q 700.9492 BLA Kolfin, Elmer. Black in Rembrandt's time.
- 709.68 TRO Freschi, Federico. Troubling images: visual culture and politics of Afrikaner nationalism.
- 742 FIS Fish, Andy. Mastering perspective: techniques for mastering one-, two, and three-point perspective in pencil.
- Q 745.723 EIS Eisenbart, Rene. The art of paint marbling: tips, techniques, and step-by-step instructions for creating colorful marbled art on paper.
- Q 751.73 FAI Faith 47. Ex animo: the work of Faith Forty Seven, 2010–2018.
- Q 761.3 YEA Yeates, Susan. Beginner's guide to linocut: 10 print projects with top techniques to get you started.
- 770.96 RIZ Rizzo, Lorena. Photography and history in colonial Southern Africa: shades of empire.

- 787.61071 BEG Beginner's step-by-step guitar: the complete guide.
- 792.0232 TWI Twijnstra, Roel. Theatre production in South Africa: skills and inspirations.
- Q 799.2968 CAR Cartwright, Alan P. Eden lost, and regained: the story of South Africa's wild life — from decimation to conservation.

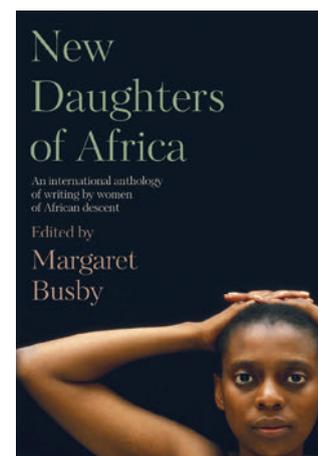
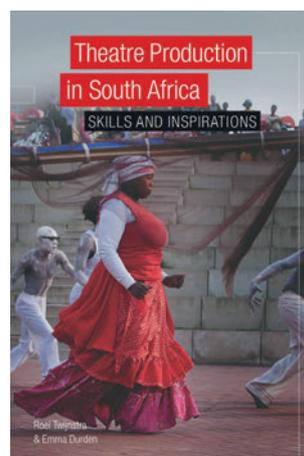
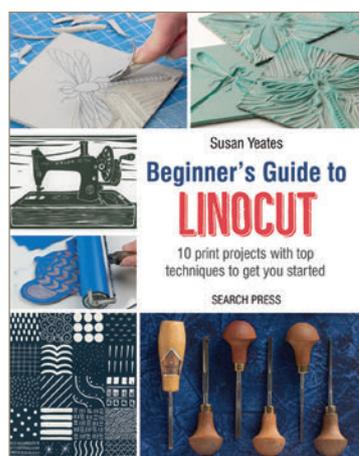
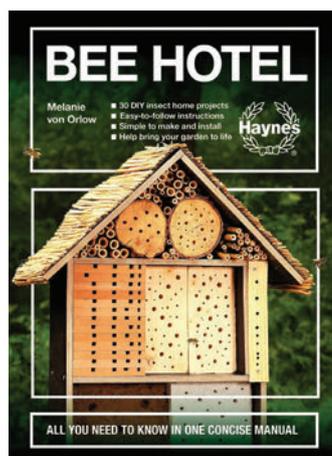
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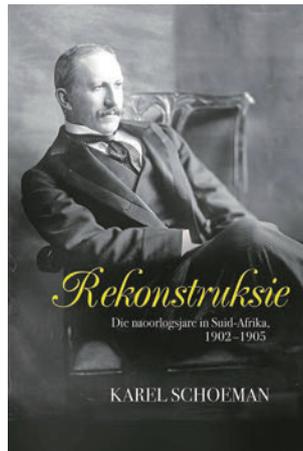
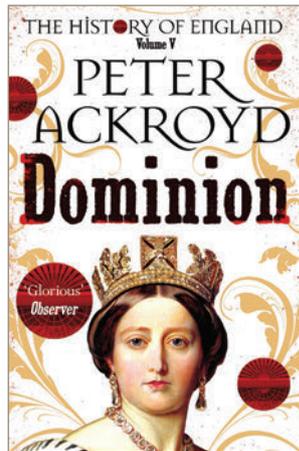
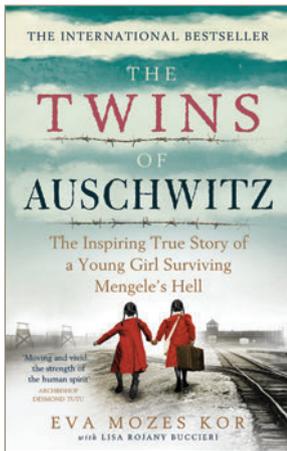
- 808.899287 NEW Busby, Margaret. New daughters of Africa.
- 809.8968 JAN Jansen, Ena. Like family: domestic workers in South African history and literature.
- 811.6 DOB Doby, Danielle. I am her tribe.
- 821.92 COA Coates, Christine M. The summer we didn't die.
- 821.92 GRO Grootboom, Sharon. Under the shadow of His wings: English & Afrikaans poems.
- 821.92 LAZ Lazar, Karen. Echoes.
- 821.92 SLI Sliepen, Thandi. Stem of the moon.
- 821.9208 TOO Lawrence, Maisie. Too young, too loud, too different: poems from Maiika's poetry kitchen.
- 822.914 MAN Mann, Chris. Palimpsests.
- 822.92 PUT Putuma, Koleka. No Easter Sunday for queers.
- 822.92 VAN Van Graan, Mike. Little Red Riding Hood and the big bad metaphors.
- 823.914 COE Dovey, Ceridwen. Ceridwen Dovey on JM Coetzee.

- 839.31264 LAN Lanoye, Tom. Koningin Lear.
- 839.3614 LOU Muller, Ampie. Vuur in sy vingers: die verreikende invloed van NP van Wyk Louw.
- 839.3615 JOU Joubert, Marlise. Disteltyd: gedigte.
- 839.3616 BEZ Bezuidenhout, Zandra. Derde gety.
- 839.3616 JEP Jephtas, Veronique. Soe rond ommie bos.
- 839.3616 LEO Leonard, Quinton Neil. Gedagtes vanne Kaapse kloug: 'n debuutbundel deur Winte'tone.
- 839.3616 MAR Marais, Johann Lodewyk. Ondertussen: gedigte.
- 839.3616 VOS Vos, Cas. Beskut teen vrese.
- 839.3626 LEK Lekas, Ameer. Die dans van die watermeid.
- 839.3644 BLI Blignault, Audrey. Met my rooi rok voor jou deur: 'n keur uit die werk van Audrey Blignault.

Geography/History/Travel/ Biography

- 914.6 BRI Brierley, John. A pilgrim's guide to the Camino Ingles & Camino Finisterre including Muxia Circuit: a practical & mystical manual for the modern-day pilgrim.
- 914.912 ICE Iceland.
- 914.92 NET Williams, Nicola. The Netherlands.
- 916.67 GHA Briggs, Philip. Ghana: the Bradt travel guide.



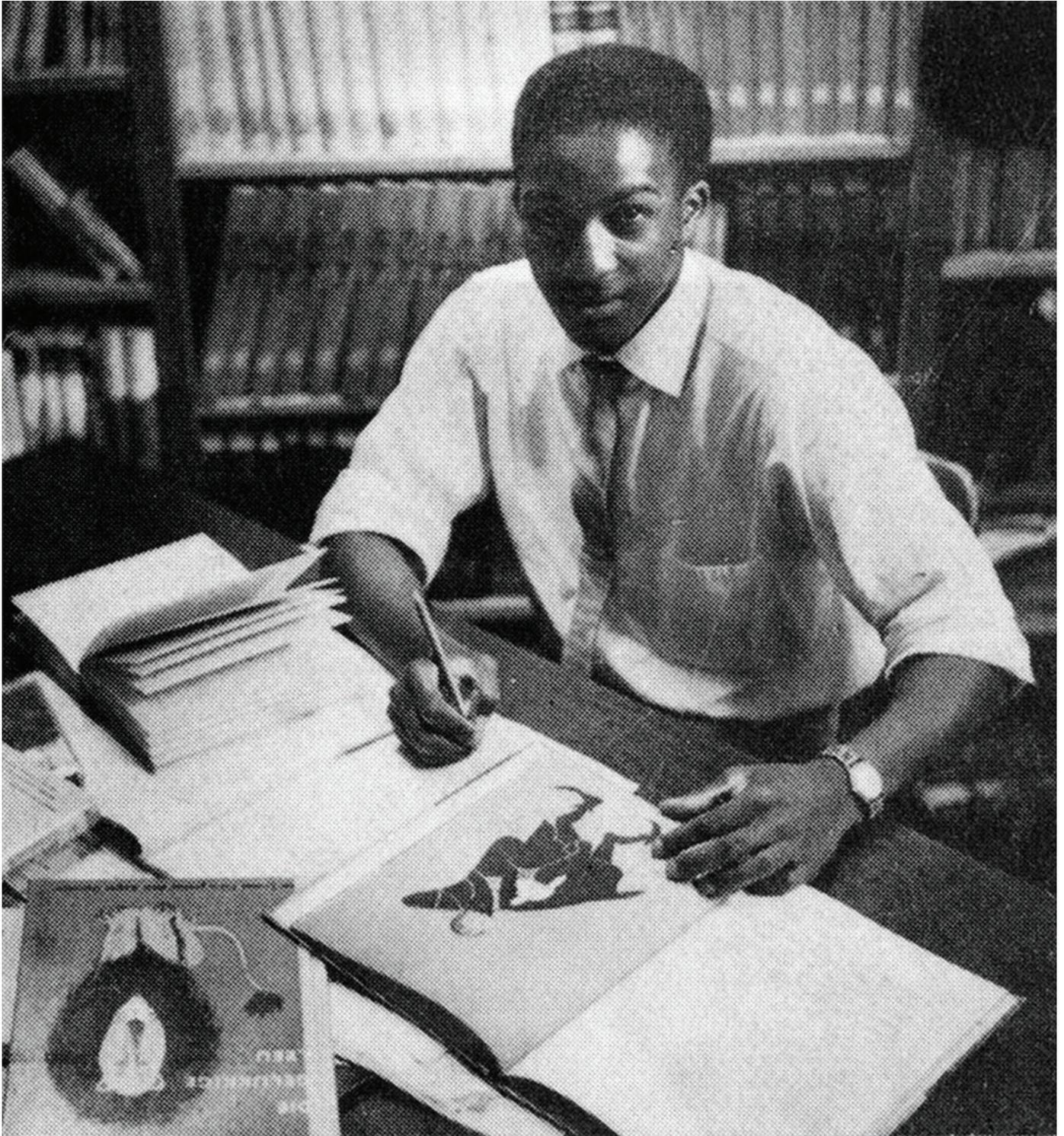


- 916.73 POC Pocock, MA. Bushmen, botany and baking bread: Mary Pocock's record of a journey with Dorothea Bleek across Angola in 1925.
- 916.91 MAD Briggs, Philip. Madagascar.
- 917.28 GUA Stewart, Iain. Guatemala, Belize & the Yucatan.
- 920 AMB Ambor, Allen. A taste for life: how the Spur legend was born.
- 920 BAR Barber, Lionel. The powerful and the damned: private diaries in turbulent times.
- 920 CHO Jonas, Priyanka Chopra. Unfinished: a memoir.
- 920 COE Scenes from the South: from the collections of the Harry Ransom Center and Amazwi South African Museum of literature to mark the occasion of JM Coetzee's 80th birthday.
- 920 EMM Hodgson, Janet. Black womanism in South Africa: Princess Emma Sandile.
- 920 GOO Metelerkamp, Petrovna. Jeanne Goosen: 'n lewe vol sinne.
- 920 GRE Anderson, Martha G. African photographer JA Green: reimagining the indigenous and the colonial.
- 920 JOU Joubert, Elsa. Cul-de-sac.
- 920 KOR Kor, Eva Mozes. The twins of Auschwitz: the inspiring true story of a young girl surviving Mengele's hell.
- 920 LEN Patterson, James. The last days of John Lennon: the assassination that changed a generation.
- 920 LIN Lindberg, Des. Every day is an opening night: our journey together.
- 920 RIC Richard, Cliff. The dreamer: an autobiography.
- 920 VAN Van der Waals, WS. Eerste daar.
- 920 VAN Vos, Stephanie. Sulke vriende is skaars: die briewe van Arnold van Wyk en Anton Hartman, 1949-1981.
- 920 WAC Sands, Philippe. The ratline: love, lies and justice on the trail of a Nazi fugitive.
- 920.68 DOM Dommissie, Ebbe. Fortuine: die wel en wee van Afrikaner-magnate.
- 929.2 POK Pokwana, Zuko. AmaZizi: the Dlamini of southern Africa.
- 940.53 SHO Smithsonian Institution. A Short history of World War II.
- 942 ACK Ackroyd, Peter. The history of England. Volume V, Dominion.
- 948.044 SPI Spiers, Edward M. Letters from Mafeking: eyewitness accounts from the longest siege of the South African War.
- 967 GOV Everatt, David. Governance and the postcolony: views from Africa.
- 967.571 WRO Wrong, Michela. Do not disturb: the story of a political murder and an African regime gone bad.
- 967.905 MON Mondaini, Marco. Independence & revolution in Portuguese-speaking Africa: Aquino de Braganca — selected articles & interviews, 1980-1986.
- 968 PAM Pampallis, John. A brief history of South Africa: from the earliest times to the Mandela presidency.
- 968.05 SCH Schoeman, Karel. Babilon: Johannesburg in die koloniale tydperk, 1902-1910.
- 968.05 SCH Schoeman, Karel. Rekonstruksie: die naoorlogsjare in Suid-Afrika, 1902-1905.
- 968.06 EXC Nettleton, Anitra. Exchanging symbols: monuments and memorials in post-apartheid South Africa.
- 968.06 PLA Plaatje, Sol. A life in letters.
- 968.201 MAI Main, Michael. Palaces of stone: uncovering ancient southern African kingdoms.
- 968.713 ROB Ramoupi, Neo Lekgotla Laga. Robben Island rainbow dreams: the making of Democratic South Africa's first national heritage institution.
- 968.81 KIN Kinahan, John. Namib: the archaeology of an African desert.

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Sandra Kingswell is the Administrative Officer at Central Reference



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